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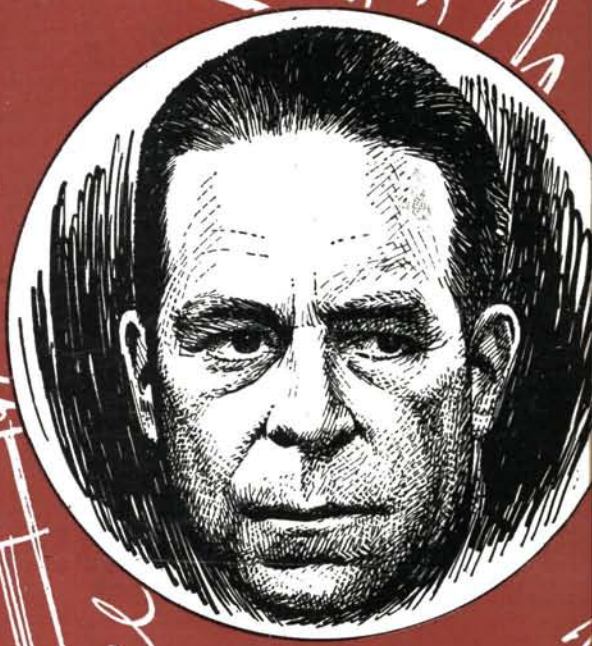
Saturday Review

OF LITERATURE

TWENTY CENTS NOVEMBER 17, 1951

...NHOWER, ...OPE & HOPE

By WILLIAM D. PATTERSON



Felix Morley, author of "The Foreign Policy of the United States." (Page 13)

Robert A. Taft, author of "A Foreign Policy for Americans." (Page 13)

News from Nowhere

Our Disappearing Foreign Correspondents

By RUSSELL F. ANDERSON

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WILL INDIA REMAIN FREE

The Autobiography of an Unknown Indian

BY NIRAD C. CHAUDHURI

Nirad C. Chaudhuri believes his country will fall again under foreign domination—probably American. Whatever our future influence in India may be, his book provides a fine introduction to that crucially important and colorful land. His story will enchant every reader for its magnificent style, rich description of customs and lore, broad picture of intellectual life and of the political and spiritual evolution of a country. For, through the story of his own life, emerges perhaps the best picture of contemporary India that has yet been written. *$6.00*

THE MASTERS

BY C. P. SNOW

In his new novel the author of *Time of Hope* and *The Light and the Dark*, vividly portrays the small, vain ambitions of a group of Cambridge University dons, all striving for the exalted position of Master. "Readers . . . will feel at the end as if they had been shut in an operating room under a powerful light, the world fallen away, watching a skillful performance by a skillful surgeon."—Howard Mumford Jones, *Herald-Tribune* *$3.50*

PAGODA

BY JAMES ATLEE PHILLIPS

Joe Gall played for high stakes: a neat slice of one million U. S. dollars . . . if he lived to enjoy it. But if his luck ran out—a Burmese rebel bullet, a hand grenade, very possibly a firing squad. A novel of strong-arm action and adventure, *Pagoda* tells the story of a hero who—with a pistol at his back and grenade splinters in his arm—collides with a revolution but keeps his principles more or less intact. Admirers of muscular, headlong fiction will enjoy it to the full. *$2.75*

What are your superstitions?

THE SUPERSTITIONS OF THE IRRELIGIOUS

BY GEORGE HEDLEY

"Religion is an escape mechanism," "Ideals are impractical," "Religious people can't have fun"—these are a few of the superstitions that Dr. Hedley demolishes in this hard-hitting examination of the arguments of the irreligious who avow religion is out-of-date and delight in talking against it. Exposing their beliefs as a mass stampede away from clear thinking, he provides a realistic defense of religion in the world today. *$2.50*

Baker Street unlimited...

MY DEAR HOLMES

BY GAVIN BREND

To all those lovers of Sherlock Holmes who have often wondered exactly which house he lived in on Baker Street, when he was born, which university he attended, and why he left Baker Street without a word of explanation, here, at last, are the answers. The author—who proves to be an admirable detective in his own right—clarifies many of the mysteries which have puzzled so many readers for so long a time. *$2.50*

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November 17, 1951

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THE SATURDAY REVIEW OF LITERATURE, published weekly by the Saturday Review Associates, Inc., 25 W. 45th Street, New York 19, N. Y. E. De Golyer, Chairman of the Board; Harrison Smith, President; J. R. Cominsky, Executive Vice President and Treasurer; Norman Cousins, Vice President; Amy Loveman, Secretary; Nathan Cohn, Assistant Treasurer; Robert A. Burghardt, Advertising Director; Bert Garmise, Circulation Director; Ray Goodman, Circulation Manager. Subscription $6 a year; $7 in Canada. Member of Audit Bureau of Circulations. Printed in U. S. Vol. XXXIV, No. 46, November 17, 1951. Entered as second class matter at the Post Office in New York, N. Y., under the Act of March 3, 1879. Indexed in the "Readers' Guide to Periodical Literature."

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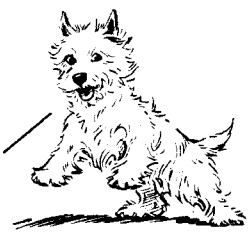
Right OUT FRONT!

"RIGHT WHERE WE BELONG, WHITEY"!



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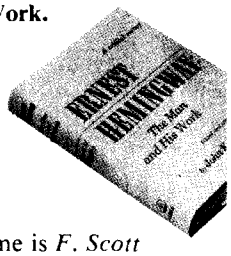

A companion volume is *F. Scott Fitzgerald: The Man and His Work*, with a brilliant introduction by Alfred Kazin. In this volume thirty distinguished contributors – Schulberg, Stein, Broun, Perkins, Cowley, Mencken, Eliot and others–survey the ill-starred Jazz Age genius.

F. SCOTT FITZGERALD

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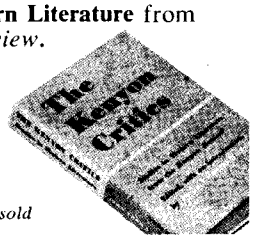

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TRADE Winds

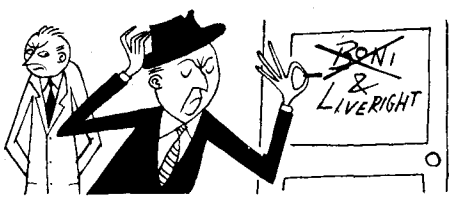
WHEN A COUPLE OF REAL PROS like Abel Green and Joe Laurie, Jr., collaborate on a book called "Show Biz," you can rest assured that if you have any interest whatever in the theatre you're in for a triple-barreled treat. The old maestros have told the rich and colorful story of the last fifty years of Broadway and Hollywood — "from vaude to video"—in their own inimitable patois, and public response has been such that a first edition of 10,000 copies was sold out in advance of publication. That's a lot of books for times like these! . . . With Mae West once more doing her unbelievable interpretation of "Diamond Lil" for the edification of New York audiences, I was particularly interested in Abel and Joe's memories of the break-in of her

first act at the Model Theatre in Philadelphia in 1912. The ad read, "She does a muscle dance sitting down —and her movement is all her own." By the time she reached New Haven the Yale boys were trying to tear down the house—and not from rage. The authors note, "Miss West wore a trick dress with a strap that broke easily, delivering the full value of her personality." The house manager would yell, "Don't you realize I've got a family audience?" Miss West shrugged and blamed it on fate. . . . You are fated for an evening of glowing reminiscences when you pick up a copy of "Show Biz."

A MORE SEDATE BUT equally rewarding volume of stage memoirs is Lawrence Langner's "The Magic Curtain"—particularly the chapters detailing his intimate relationship with those two giants of modern drama, George Bernard Shaw and Eugene O'Neill. The early days of the Washington Square Players (forerunners of the Theatre Guild) involved a lot of future greats of Publishers' Row, including the Boni Brothers, Bernardine Kielty, Harry Scherman, Horace Liveright, Gilbert Seldes, Harold Stearns, and Susan Glaspell, and for a man who is notoriously absent-minded Mr. Langner certainly remembers a lot about them all! I am indebted to him and Messrs. Green and Laurie for a wonderful week-end's reading.

ANOTHER WELCOME THEATRE volume is John Chapman's annual "The Best Plays." The 1951 edition is devoted, among others, to such stalwart hits as "Guys and Dolls," "The Rose Tattoo," "Darkness at Noon," "The Country Girl," and "Season in the Sun." . . . The current season is off to a much slower start. The only new play signed to date for publication in book form is the gay Lindsay and Crouse charade "Remains to Be Seen." Of course, Shaw's masterful "Saint Joan" is available in various editions. . . . And in the offing there's always that autobiography of Tallulah. . . .

I DON'T KNOW HOW—OR EVEN why—young men get to be publishers on their own account today, but Horace Liveright's debut just after World War One was certainly unusual. As Lawrence Langner tells it, he met Liveright through his brother Otto, who obligingly played the not-too-demanding role of a corpse in Langner's one-acter, "Licensed." Horace, then dabbling lackadaisically in the paper business, accompanied Langner to a play featuring Maurice Browne in the Fine Arts Building in Chicago. After the play Browne asked, "How did you like it?" Liveright candidly replied, "I'm crazy about the paper you used in your programs. Where did you get it? I feel that it would make an excellent brand of special-purpose tissue!" Later he wired Browne, "I've found an even better use for it. It's great for the tops of chocolate boxes." Before he could delve further into the potentialities of Mr. Browne's paper Liveright met Albert Boni, and the pair impetuously turned



book publishers overnight. Six months later they were fighting like cats and dogs and tossed a coin to see who should own the entire business. Liveright won. Boni marched out of the office and never came back.

LANGNER'S ABSENT-MINDEDNESS, referred to above, got him into straits only a few days ago. A well-known actor had

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Rinehart's List for Particular Readers

HERE are a number of books we enjoy having on our list. They have been published for particular people. These books were carefully chosen in order that you may sit down with your Christmas list and select the ones you want for *particular people.* They are numbered to simplify the problem of ordering.

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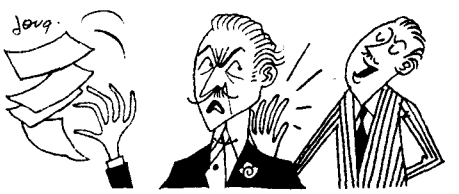
THE MARK OF GOOD BOOKS SINCE 1837

consented to read a part for an upcoming Guild production—after assuring Terry Helburn and Armina Langner that he had long since graduated from this sort of thing and was doing it only as a special favor—and was scheduled to arrive for his chore at three in the afternoon. Two hours earlier the Guild people found a man much better suited to the role and signed him forthwith. To preserve the peace they decided to let Actor Number One go through with his reading, and then ease him out as gently as possible. It remained only to keep forgetful Lawrence from spilling the beans. Over and over again—perhaps



once too often—he was reminded of the part he was expected to play. When the actor finally arrived Lawrence was dozing peacefully in the corner, but he arose just as the actor was reaching for his printed part, clapped him heartily on the back, and boomed, "Tough luck, old man. Better luck next time!"

ANATOLE LITVAK is one Hollywood producer who always has excelled in translating a book into a screen play, as evidenced by his super-successful job on Mary Jane Ward's "The Snake Pit" and his follow-up on the Fletcher-Ullman thriller, "Sorry, Wrong Number." In the forthcoming "Decision Before Dawn," however, he has surpassed himself. This is the screen version of George Howe's Christopher Award novel, "Call It Treason." Why that excellent title has been replaced by one not a tenth as forceful or appropriate is something nobody has been able to explain to me.

The picture itself is a masterpiece of suspense. In the first place it was shot all over Western Germany, with the wreckage of the Munich Opera House (which suffered a direct hit in the war) making a weirdly dramatic background for the climactic scenes. In the second place the cast, with the exception of Richard Basehart and Gary Merrill, consists of entirely fresh faces. When a character is introduced as a Gestapo spy or a Viennese songstress you believe what you hear, without trying to recall what part the same player filled in that picture last week at the Roxy.

LITVAK COMBED GERMANY to find just the leads he wanted. Most of them had

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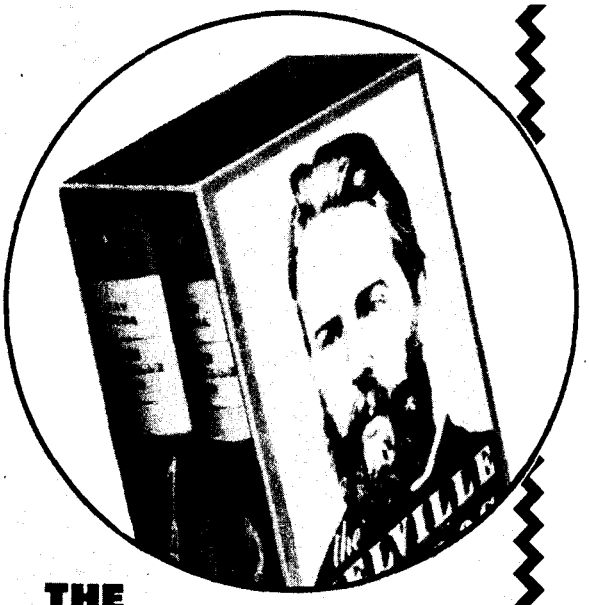

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Winner of the Ernest Hemingway Award, this young Italian novelist has written a story of lusts and violence—of the harsh southwind that whips the Sicilian streets clean and the nerves of men raw. A novel of primitive directness, informed with wild beauty. $2.75

Scirocco

by ROMUALDO ROMANO

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by ALEC WAUGH

A cultivated connoisseur of far places and curious people chronicles a journey of rediscovery. And he visits, among other places, the fascinating Seychelles Islands, lost in the immensity of the Indian Ocean, where the women are beautiful and the clock strikes twice. By the author of *Hot Countries* and *The Sugar Islands*. $3.50

to learn English especially for this picture. Oskar Werner, for instance, studied his part phonetically from records for three months before one scene was shot. As a result of his work he now has a contract to appear in four more pictures for Fox. Hildegarde Neff will be another star as a result of her work in "Decision Before Dawn." She's been in Hollywood before—spent two years there under contract to David Selznick without doing a day's work—but now she'll return in triumph.

Supporting roles in Litvak's picture were filled by thirty-five G.I.'s from Special Services. Ex-German soldiers stepped back into their old uniforms and drove some of their old tanks. The equipment was loaned to Litvak by the French Government. All traffic on the Rhine was suspended for five days to permit the shooting of certain scenes. American pilots made a series of runs of Munich for re-creation of mass bombing raids. It took a full year to complete the assignment—but Fox officials—and the American Army—thought the result justified all the expense and effort—and they were right. The picture already has opened to acclaim in London. The American release date is December 20.

INCIDENTALLY, TOLA LITVAK made sure that in every German village where scenes were to be shot the populace was notified by loudspeakers for three days in advance that all the shooting and hullabaloo was for a motion picture. The sudden arrival of a German regiment in full war regalia, nevertheless, after six years of peace, was too much for many of the older inhabitants. They rushed in wild excitement to their doors as the make-believe soldiers rattled by, and roared, "Heil, Hitler!" Friends of America now? Not yet, sighs Mr. Litvak—not by a long sight!

—BENNETT CERF.

SOLUTION OF LAST WEEK'S DOUBLE-CROSTIC (No. 920)

J. C. FURNAS:
VOYAGE TO WINDWARD
(The life of Robert Louis Stevenson)

*Essentially the common old copy-book gentleman of commerce, if accused of cheating at cards, would feel bound to blow out brains, little as he would like the job. An invalid for ten years, but he can boldly claim you can't tell it.

*On inviting Barrie to visit him in Samoa, this part of thumbnail sketches of the Vailima household, which he sent to Barrie, was about himself.

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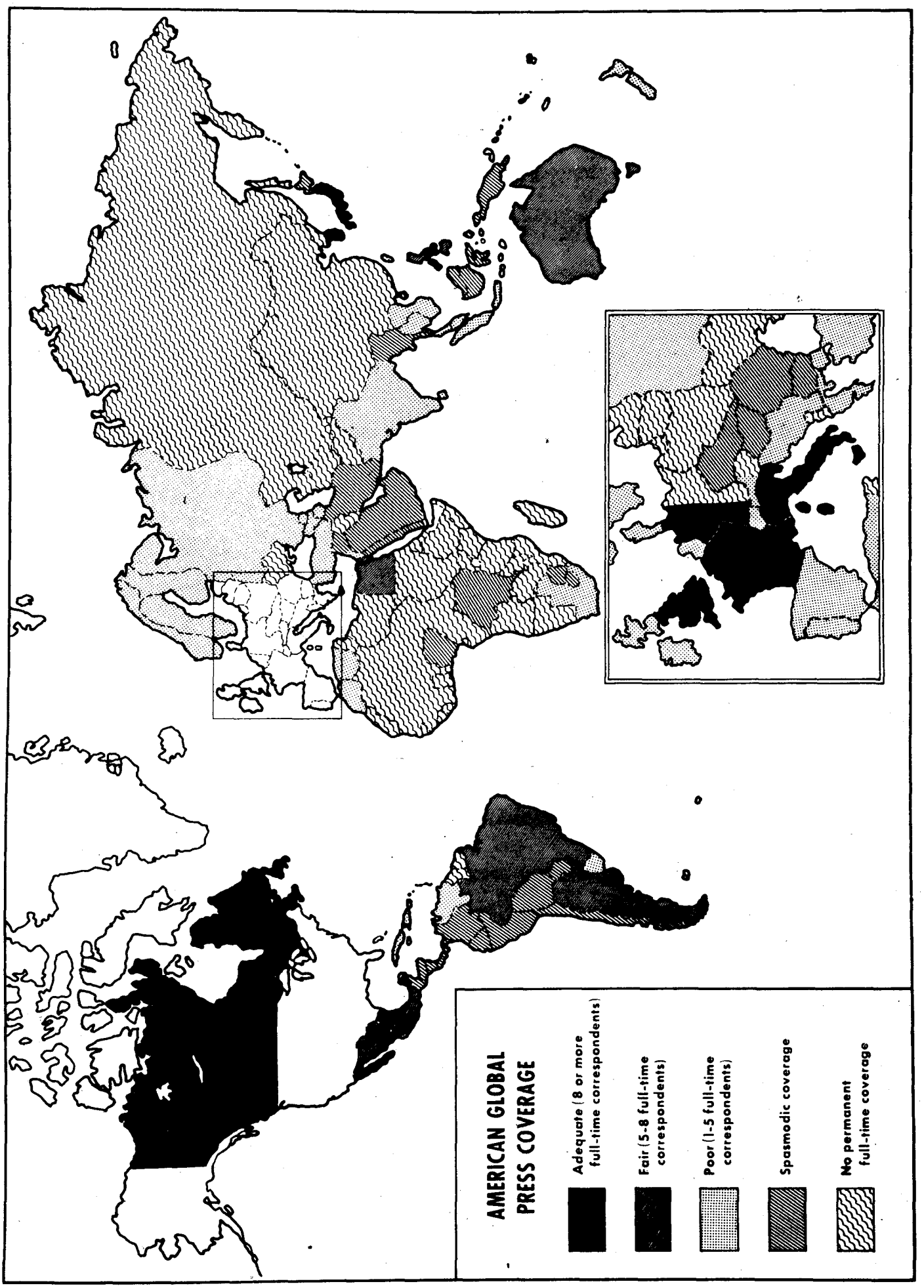

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The Saturday Review of Literature

News from Nowhere

Our Disappearing Foreign Correspondents

RUSSELL F. ANDERSON

Russell F. Anderson

ON THE morning of October 17 New York's two leading newspapers carried front-page reports of the assassination of Liaquat Ali Khan, Prime Minister of Pakistan. Both dispatches were written and datelined in New Delhi, the capital of India. No matter how impartial these reports may have been, the news could not have come from a more inappropriate source, considering the present tension between Pakistan and India. Why were there not on-the-spot reports of this tragic event filed directly from Karachi? Because neither *The New York Times* nor *Herald Tribune* had regular foreign correspondents in the capital of Pakistan. A further check-up revealed that of the three major American press associations only UP maintained a Karachi bureau.

Another incident highlights the poverty of this country's press representation abroad. When Premier Ali Razmara recently was assassinated, touching off riots in festering Iran, there wasn't a single American foreign correspondent in the country to report the events that were potentially the tinderbox of World War III. Who, then, was writing the all-important interpretative dispatches for the American press that were shaping U.S. thinking and policy? The stories were coming from the typewriters of Iranian nationals, so-called part-time "string" reporters, and foreign news agencies. It was only after the storm broke that *The New York Times* sent Michael Clark from Cairo, that *The Christian Science Monitor* dispatched Edmund Stevens from Rome, and the Associated Press sent the chief of its Middle East Bureau in Cairo to Teheran. By the time the oil nationalization problem came to an ugly head other American editors—employing the "firehouse" coverage technique upon which understaffed newspapers, press associations, and radio networks have come to depend—mobilized and deployed their regular newsmen from other areas.

That the American press was caught short in Pakistan and Iran cannot be called an exception. More accurate to say that such incidents have become the rule. The same situation prevailed during the recent kidnaping of Premier Phibun Songgram and the subsequent short-lived revolt in Thailand. And when war broke out in Korea the number of newsmen on the scene, including stringers, could be counted on the fingers of one hand. Should a critical situation develop today in Yugoslavia, Greece, French Indochina, Indonesia, or any of the other smoldering areas of the world (Germany excepted) the same lack of pre-event reporting would prevail. Operating with small and inadequate staffs, editors are forced to send correspondents to areas where news is occurring and not where situations are developing.

The American press, at a time when knowledge of both friendly and unfriendly countries is of vital importance, has been dangerously reducing its foreign coverage. Five years ago there were 2,700 U.S. foreign correspondents; today there are less than 300 (excluding those newsmen who have been covering Korea). World War II created an unprecedented demand for foreign coverage. That the overseas press ranks should be thinned at the end of the war was only natural. But that the dilution should be so complete as to eliminate eight out of every nine foreign correspondents is another matter. What this means to the United States—in desperate need of eyes and ears in all parts of the globe—requires no dramatic explanation. The danger to this country is self-evident.

The role the American press plays in shaping U.S. foreign policy is not generally appreciated. The hearings in Washington over the ouster of General Douglas MacArthur clearly demonstrated that the foreign intelligence set-up of the State Department and of the Army is inadequate. The bald fact is that our Government draws heavily from press reports in formulating policy. That the State Department, often as not, has no source of information other than the press is shown time and time again by desperate policy improvisations which

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Russell F. Anderson is foreign editorial director of McGraw-Hill Publishing Company, which operates a foreign news network servicing McGraw-Hill publications. Previously he was a foreign correspondent for INS and combat correspondent in the Pacific during World War II.

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follow when correspondents report some new development abroad. With the realization of just how important our foreign press coverage is in formulating official Government opinion, one can readily appreciate the dangers involved in depending on the haphazard and sketchy overseas news staffs that currently prevail.

IT IS not easy to get a clear picture of American news coverage overseas. Facts and figures are not readily available. Press associations, newspapers, magazines, and radio networks are reluctant to disclose the size of their overseas staffs. Their reasons are understandable. The press associations are competitively marketing their news facilities, and the other media are rivals for the advertiser's and subscriber's dollar. To indicate they had anything less than complete global coverage would hardly be smart salesmanship. When, for promotion reasons, they do talk about the size of their staffs their claims are invariably exaggerated—exaggerated in the sense that they rarely differentiate between full-time American correspondents, foreign nationals, and part-time stringers.

Endeavoring to get an accurate picture of American news coverage abroad, I recently conducted three surveys. First I made a "census" of correspondents in seventy countries by asking the representatives in my own news network (McGraw-Hill) to provide me with a breakdown of the journalists in their respective countries and whom they represented; second, I back-checked the results with the foreign editors of America's key publications, news agencies, and networks; third, I sent a questionnaire, dealing with the adequacy and competence of U.S. news coverage, to 500 former and present-day foreign correspondents (members of the Overseas Press Club). The results of these three studies form the basis of the material presented in this article.

It is only fair to state that some of my foreign editor colleagues took exception to the basic premise of my survey: that only a full-time American correspondent is capable of gathering news. Some editors pointed out that there are many correspondents, nationals of the country in which they work, who are able to provide excellent coverage. I will admit to some exceptions, but in the main I contend that news intended for the U.S. press, magazines, and radio should stem from Americans, unfettered by natural native biases and government pressures.

I do not believe, for example, that the Czechoslovakian journalists who covered the recent trial of William N. Oatis in behalf of the American press could have honestly reported courtroom events even if they had been so minded. And by the same token, Argentine journalists could not send straightforward dispatches on the events that led up to the recent seizure of the anti-Peron *La Prensa*. Nationals in all countries work under fear of reprisal.

A good case in point is the recent revolt in Thailand. The Associated Press correspondent in Bangkok is Alexander MacDonald, a part-time stringer who is also editor of the *Bangkok Post*. MacDonald filed his story at the local telegraph office just twenty minutes after Premier Songgram was abducted. The story was held by censorship for eighteen hours. A few days later the Thailand Government announced that the *Bangkok Post* was being subjected to complete censorship "because of a dispatch published about Thailand in the U.S." That MacDonald is a top-flight correspondent there is no doubt—but one doesn't have to reflect at any length to appraise his freedom in reporting. Yet he is the key man in Thailand for America's largest press association.

In back-checking my results with America's major foreign editors I asked them to give me a breakdown on the size of their staffs, differentiating between full-time Americans, full-time nationals, retainer personnel, and stringer personnel. The request for staff figures was made on the assurance that they would not be disclosed individually or comparatively and that the purpose was only to check the authenticity of the findings from abroad and to arrive at total figures which would reveal the numerical status of the foreign-correspondent industry today. Thirteen of the sixteen companies approached revealed their staff sizes; figures for the missing three were obtained, unauthorized, from various staff members of these organizations. The overseas census figures and the company reports, aside from minor differences, dovetailed.

Here, then, is the way our press coverage was found to stack up: 293 full-time American correspondents, 210 full-time nationals and retainer personnel, and 1,150 part-time stringers. (The latter figure represents considerable duplication, since some of these people work for more than one company.) These totals cover only those engaged in gathering and transmitting news back to the United States, not those who are engaged in on-the-spot dissemination of American news to foreign clients. Also, it does not include the number of newsmen specially assigned to cover events in Korea for the past year. As pointed out earlier, the American press was caught off guard by the outbreak of war in Korea. But by applying the domestic "firehouse" technique (i.e. converging on a fire with many Johnnys-on-the-spot) to international coverage, editors had fifty American newsmen on the scene within two weeks after the outbreak of the fighting, and in one month there were 150.

Of the 293 full-time correspondents thinly spread around the world a goodly number do not have the economic background, the foreign language fluency, or historical perspective to do a good interpretative job. You do not need such training to report that Bartley Crum, Rita's attorney, arrived in Paris to negotiate with Ali Khan's lawyers, or that Margaret Truman had tea with Princess Elizabeth. But a correspondent does need it to inform his readers whether the Schuman Plan is the answer to the problems of the Ruhr or whether the ECA is effective. By the time you deduct the ill-prepared journalists from the 293 total you wind up with a global coverage picture that is frightening. Here it is not my purpose, however, to evaluate the *competence* of our coverage; my immediate concern is with its *adequacy*. At the latter level U. S. press coverage overseas appears to be woefully inadequate.

Only five countries in the entire world—Britain, France, Italy, Germany, and Japan—come anywhere near being fully staffed on a regular basis. The rest of the world is only sketchily covered. Many countries have no U. S. correspondents at all. For example, there is only one full-time American correspondent in Stockholm. When Gaston H. Archambeult of *The New York Times* died recently in Johannesburg he was the only full-time American journalist in the Union of South Africa.

I AM not the only foreign editor who is worried about dwindling press coverage. Irving Pflaum, foreign editor of the *Chicago Sun-Times*, recently wrote a column in his own paper charging that AP, UP, and INS, upon which most American newspapers depend for their factual foreign news, were falling down on the job. His prime concern was with the type of

(*Continued on page* 80)

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U.S.A. *The galloping tempo of contemporary history never ceases to amaze. One can be on the young side of forty and yet recall a time when the British Empire thrived intact, when the French army was Europe's largest, when the USSR welcomed visitors from the West, and when the USA—grasping at an elusive prosperity—resolutely avoided all foreign entanglements. Even ten years ago, in November 1941, many Americans were disposed to shirk international responsibility. Today the USA has lost its once-dominant isolationist temper, but in becoming internationalist there have been inevitable growing pains. That awkward stripling, U.S. foreign policy, has not matured to everyone's satisfaction. Two critical examinations of it are offered by Senator Taft and Felix Morley (see below), both sure to provoke much discussion. . . . Also reviewed this week: Jesse Jones's account of thirteen years with the RFC and Alfred Kazin's memories of growing up in sprawling Brownsville, USA.*

Convictions on Administration

A FOREIGN POLICY FOR AMERICANS. By Senator Robert A. Taft. New York: Doubleday & Co. 128 pp. $2.

THE FOREIGN POLICY OF THE UNITED STATES. By Felix Morley. New York: Alfred A. Knopf, Inc. 175 pp. $2.50.

By Lewis Galantiere

MR. MORLEY'S book is in part an exposition and defense of the Machiavelli school of politics ("the State has no moral nature") and in part an attack on the foreign policy of the Roosevelt and Truman Administrations. He is so wholly sympathetic with Senator Taft's point of view that this review may be considered to discuss convictions held in common by the two authors.

Senator Taft's book is, of course, a campaign document. As such, it is irreproachable: calm in tone, logically argued, lucidly written, soberly devoid of oratorical padding. For vote-getting purposes this has its drawbacks. The Senator is not, like his possible running-mate Joe McCarthy, a phrasemaker, and he does not stand in the need of the latter's talent for impudent verbal extrication from entanglement in a dubious past. His blind spots, too, may handicap him. Experienced businessmen are likely to shake their heads when they learn that he actually looks upon all labor leaders as Socialists and as "very close to Communism." More than one Republican will wince when he reads that although Taft will not jail a man "merely because he is a Communist," he sees no harm in smearing citizens with the charge of Communist affiliation—because this represents no "violation of Constitutional rights."

On the other hand, thoughtful voters will be impressed by his possession of one attribute of the statesman: he takes his opponent's case by its strongest, not its weakest end. He has courage, his mind and expression are orderly, his words and thoughts are his own, he is an unimaginative but a conscientious student. Intellectually, he is certainly Mr. Truman's superior; and if he is unaware of the existence of people in any but the political sense, as say Lincoln was aware of them—well, so are his most enthusiastic supporters.

We live in an era which must be a cause of despair for those members of the Republican National Committee who give a thought to the world round them. As well as can be seen, the GOP is looking for a candidate who will not say "me too." One would gather from this book that in the matter of foreign affairs there is more than a touch of "me too" in Senator Taft.

With a difference, of course. Taft, who entered the Senate in 1939, shied away from foreign affairs as long as he could. He never took the seat on either the Foreign Relations or the Armed Services committee which he might have had at any time after Senator Vandenberg's illness. His temperament inclined him in the direction of domestic affairs, that is, the direction of the protection of the interests of men of property. But foreign affairs were, after all, there in the forefront of the nation's business. They bothered him because they commanded deviation from a long American tradition, they led to Presidential concentration of power, and they involved the outlay of vast sums. From the moment when he became *de facto* leader of his party he was forced to make them his chief concern, the more so as his party had no domestic platform on which to go to the country—unless the general charge that the Democrats have led us down the path of Socialism (to the accompaniment of crime, corruption, and waste) be called a platform.

Senator Taft is a patient student and an honorable man. In the foreign field he wanted that done which ought to be done; but he wanted it done for the good of his country, done without touching the American standard of living, and done in a way that gave some promise of ensuring freedom and justice round the world. As he briefed himself in the period after the war he discovered two things. The first was that the Truman Administration was appropriating money and shouldering responsibilities in the interest of other peoples without having first analyzed and clearly determined what was in the interest of the United States. The second was that many things which the Administration was doing actually needed doing. His little book is in substance the story of his discoveries.

The Senator has no difficulty in pinning upon Franklin Roosevelt the charge that he yielded to the Kremlin absolute domination over Central and Eastern Europe and allowed the Japanese occupation of Manchuria to be replaced by a Russian occupation. On the other hand, he does not see that this was not owing to "Communism in the State Department"; it was the result of an emotional anti-Fascism in the liberals which was as naively blind to the evils of the Soviet system as Taft's own emotional anti-Communism is candidly blind to the un-Americanism of Joe McCarthy. Anti-Communism and anti-Fascism can be instruments of political policy, they are not in themselves policies. In the years 1944-1950 our governors had no policy. Seemingly, they never asked themselves, for example, "What kind of China is necessary to our well-being?" but rather, "How can we settle

Lewis Galantière has devoted thirty years to various aspects of international affairs, chiefly economic and financial.

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the Chinese problem for the Chinese?" They played the role of billionaire nursemaid.

At the same time, when Taft writes that in 1945 Truman "could have seized and held the initiative for the creation of a free and peaceful world," we ask, "Could he?" With Mom crying to have her boy back and every editor and Congressman in the land crying with her? With Taft himself demanding that the 37th (Ohio) Infantry be brought home instanter? With Mom's boy grousing about "points," the boy's boss hustling out of uniform and back to business, the defense departments dismantling the establishment and doing a land-office business in surplus war goods?

Since 1945 he has learned something almost every day. He can defy Mr. Hoover and write, "I do not agree with those who think we can completely abandon the rest of the world and rely solely upon defense of this continent." He is not of those who would engage in a preventive war: "We wish to find the policies which will deter Russia from military aggression and at the same time will not be so provocative themselves as to give Russia sound reason for aggression." He who stood against the Atlantic Pact writes: "We have no choice now except to complete as rapidly as possible the arming of Western Europe," and he adds that it seems wise to "notify Russia that if they undertook a war (in Europe) they would find themselves at war with the United States." (He has objections to NATO which there is not space to detail.)

Under the pressure of events the Senator has made a choice among his adversary's piece-meal plans and policies. The reason is that at bottom he resents international involvement as if it were not the product of historic forces but were the work of an enemy of the American people. He clings grimly to the notion that "foreign quarrels" still take place in which we are "free or not free to interfere." He does not see that Europe is a mere object of policy, powerless itself to ignite any flame, that wherever the Russians attack (if they do), they attack the United States. Despite certain of his pronouncements he likes to tell himself that it will not matter if the Russians seize all Europe—unless at the same time they formally declare that they are coming after us. He does not understand that, with Russia on the Atlantic, Peron would declare himself a Communist. He cannot see that what is at stake is not ten points more or less in our consumption goods index, but our very way of life itself.

We can only pray that he may learn better in the next twelve months.

In Crowded Streets

A WALKER IN THE CITY. By Alfred Kazin. New York: Harcourt, Brace & Co. 176 pp. $3.

By OSCAR HANDLIN

IT WAS mostly through the children that other Americans learned to know the immigrants. The parents showed themselves only in the obscure places of the great cities, strange in appearance and alien in manners, not really knowable. The children, however, were native born. Through the day-to-day encounters of school and shop and street they penetrated the whole society; and the indestructible vestiges of their antecedents called ever for explanation. Their explanations have been a significant part of the literature of American self-consciousness.

Alfred Kazin is one of those children of the immigrants, in "A Walker in the City," groping toward an understanding of his childhood. He is not the boy now who wandered through the streets of Brownsville. Yet, though he has moved into a world beyond, he is still aware of a continuing relationship to that great drab suburb far in the east of Brooklyn, to which the Jewish working class once fled from the harsher life of the East Side ghetto. How did these crowded streets and rickety homes throw forth this particular man among their variegated products?

The book is an effort at an answer, composed with charm and sensitivity. Writing about the life of the public school, about the fierce combativeness of the handball game, about the exciting discovery of the treasures behind the library door, Kazin manages to evoke and to communicate a sense of the meaningfulness of these specific experiences. But such passages remain isolated; the volume as a whole fails of its main intention through serious deficiences of structure and substance.

The book falls incoherently into four loose "journeys." If some system of inner logic holds these sections together it is clear only to the author. It is not only that chronology is abandoned so there is never any certainty of the sequence of events; but a pervasive ambiguity of perspective leaves the reader often in doubt as to whether it was the walker who saw then, or the writer who sees now, or the writer recalling what the walker saw then. Episodic, without the appearance of form or order, there is a day-dreamy quality to the organization, as if it all were a product of casual reminiscence.

—*Arni.*

Alfred Kazin—"shadowy identities."

The discontinuity of the whole account is not the result of carelessness or of accident; it reflects Kazin's attitude toward the world he portrays. The setting is a particular place—at least there is a conscientious effort to describe particular streets and buildings and parks. But we see Brownsville only in a succession of oblique views and never gain a comprehension of the life of the district or of its relationship to the city as a whole. Similarly, the people who move about the protagonist have only shadowy identities of their own. The outlines of his parents can dimly be perceived; the rest of his family we cannot make out at all. A few adolescent friends and Mrs. Solovey, a middle-aged acquaintance, emerge more clearly, but even they have no characters of their own. People and places are alike depicted as they existed solely to influence this youth. The streets are there so he may walk them, men and women so he may meet them. The climactic encounter is with "her"; but "she" has not even a name.

Perhaps this was the intention, to describe the liberation of a personality that tears itself, or draws itself, apart from a restrictive environment. But to have executed that intention it would certainly have been necessary to recognize the reality, the distinctiveness, and the autonomy of the persons and things in that environment. In that respect, I am afraid, there are more satisfying accounts of growing up in the Brownsvilles of America in such novels as Isaac Rosenfeld's "Passage from Home" and in the short stories of Delmore Schwartz.

Oscar Handlin, professor of history at Harvard, is the author of "The Uprooted," a book dealing with the great migrations to America.

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High Finances

FIFTY BILLION DOLLARS: My Thirteen Years with the RFC (1932-1945). By Jesse H. Jones with Edward Angly. New York: The Macmillan Co. 631 pp. $6.

By C. E. Ayres

THERE is no question about it, fortune smiles on Jesse Jones. According to his foreword and his collaborator's concluding statement, work was begun on this book three years ago, at a time when Lithofold and Hydrocol meant nothing to the American reading public. Nevertheless he has managed to hit the top of the market. There never was a time, and one hopes there never will be, when public interest in the Reconstruction Finance Corporation was more inflamed.

Even so, I doubt if "Fifty Billion Dollars" hits the best-seller jackpot. Like "Uncle Jesse" himself, who was once pictured by Hal Coffman as more than filling two chairs (Loan Administrator and Secretary of Commerce), it tries to occupy several places simultaneously; and unlike its subject it doesn't quite fill any one of them. As a story it lacks continuity of dramatic interest. It is too episodic. There is plenty of personality, but it is too fragmentary to sustain the casual reader's interest. Characters pop in and out faster than in "War and Peace," and they tend to get lost among long lists of names of persons present and obscured by clouds of eight-and-nine-digit figures of assets and liabilities. At the same time earnest students are likely to be put off by the disposition of the financial analysis to dissolve into personalities.

For example, the chapter dealing with "The Debacle in Detroit" contains scarcely a hint of the curious financial practices of which, as all students know, that debacle was the consequence. As Messrs. Jones and Angly tell the story, it all turns on a collision of wills between Henry Ford and Senator James Couzens.

With a Presidential election coming up such a book as this might have been political dynamite. There is plenty here, but it is like dynamite exploded in the open. Its force is diffused by going in all directions. In certain respects Mr. Jones's partisanship is candid enough. As he says, his *Houston Chronicle* opposed Truman in 1948, and doubtless it would do so in 1952. He still insists, as unnecessarily as ever, that he was never a New Dealer; but he still leaves the Dixiecrats unblessed, and still seems surprised that President Roosevelt should have "felt that I could have prevented the 1944 anti-fourth-term revolt against him by the Texas 'Regulars' . . ."

It will surprise nobody that the authors are most contemptuous of Henry Wallace and his associate, Milo Perkins, together with their "progressive-minded disciples," "social-reformer colleagues," "ideological pals," and plain "smarties." But as regards Henry Wallace at least, I can't help wondering whether some readers who (like the present reviewer) never were "Progressive" may not feel that all this is a bit like kicking a man when he is down.

In his foreword Mr. Jones says: "I wish here to render unto the taxpayers of the United States of America an accounting of the $50,000,000,000 of their money . . ." But as an accounting of such a sum this collection of anecdotes is altogether inadequate. For example, it was once said that the Lafayette Building was very much more profitable to certain individuals than Lithofold has ever been to Mr. Boyle; but though the building is pictured, its financial history is passed over in silence.

We are told that public morals have been decaying just recently. But what should we make of Appendix IV, with its long list of "Some RFC Alumni Who Have Done Well"? And what should we make of the absence of any hint of disapproval of the loan of $90,000,000 to the bank of which General Charles G. Dawes had been "Honorary Chairman" throughout the period during which he was Vice President of the United States, Ambassador to Great Britain, and President of RFC, from which he resigned immediately after the loan was made "to take charge of his bank, though he was neither a director nor an active officer"? The bank nevertheless failed. But the loan was eventually salvaged (though not without court action), and so it would seem that all was well.

C. E. Ayres is professor of economics at the University of Texas.

Cool, Cool Water

THE GILA: River of the Southwest. By Edwin Corle. New York: Rinehart & Co. 402 pp. $4.50.

By Edward Everett Dale

THIS book, the forty-fourth in the Rivers of America Series, deals with the history of one of the most interesting regions in the world. From its sources high in the mountains of New Mexico the Gila winds its way westward across Arizona joining the Colorado about 100 miles above the northern tip of the Gulf of California. Fed by numerous tributaries it originally poured a great flood of water into the Colorado, but so much of this has been impounded for irrigation by the construction of storage dams that for years its lower reaches have been only a wide strip of dry sand.

The vast basin of the Gila is a land of mountains, desert, and plain, with as varied and unusual forms of plant and animal life as can be found in any area of similar size in America. Here among the hundreds of types of cacti grows the giant saguaro, and of the numerous reptiles the gila monster is found only in this region. In the Pre-Columbian Era three peoples were to be found here, the most important being the Hohokam, who have left traces of their occupation in many places including Casa Grande, the ruins of what has been called the first skyscraper on the American Continent. In historic times various Indian tribes — the Apache, Pima, Papago, Yuma, and many others — have lived here, while Spain, Mexico, and the United States have successively claimed ownership of the soil.

The book is divided into five parts of five chapters each. The first, "Theatre of Operations," deals with the prehistoric era of the land and the historic period to 1540 when it was

Edward Everett Dale, research professor of history at the University of Oklahoma, is an authority on the history of the Southwest.

—By Ross Santee, from "The Gila."

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first entered by Spanish explorers. The second part relates the history of the region from 1540 to 1821 when it was claimed by Spain. This gives the story of Coronado's journey in search of the Seven Cities of Cibola, and of the work of Father Eusebio Kino who founded the mission of San Xavier del Bac. It also deals with the activities of other Jesuits, and of the Franciscans who succeeded them. Prominent in the period of the Franciscans were Padre Francisco Tomas Garces and the soldier-explorer, Juan Bautista de Anza.

Part three is devoted to the years when all or part of the Gila Valley belonged to Mexico, which were from 1821 to 1853. Here are given accounts of the expedition of Zebulon M. Pike, of the adventures of James Ohio Pattie, and other "Mountain Men" including Kit Carson; also the story of General Stephen W. Kearny's march westward down the Gila Valley on his way to California with a part of his Army of the West. Chapters are given to the Mormon Battalion, the captivity of the Oatman girls, and the Gadsden Purchase, by which the United States acquired the area south of the Gila.

Parts four and five are devoted to the Gila Basin since it became a part of the United States. During the earlier part of the period this wild and primitive land was thinly peopled by equally wild and primitive men —red or white—who endured untold hardships and fought for plunder, lands, water, cattle herds, mines, to avenge real or fancied wrongs, and sometimes apparently for the love of fighting. Here are given dramatic stories of the Vulture and the Lost Dutchman Mines, of Uncle Sam's Camels, of Apache Wars, of the War Between the States on this remote frontier, and of the coming of irrigation and the growth of towns and cities. The characters of this great drama are remarkable persons. They include Henry Wickenburg, born Heinrich Heinsel, General George Crook, Mangas Coloradas, Cochise and Geronimo, the Apache leaders, Tom Jeffords, blood brother of Cochise, John P. Clum, boy agent to the Apaches, and a host of others. The author's style is vivid and colorful, and the illustrations by Ross Santee add much to the volume. The Gila has poured much water into the lakes created by its huge storage dams since this reviewer has read a more interesting book.

Fiction. *The novels reviewed this week are a study in contrasts. Alberto Moravia's "The Conformist" follows the ambiguous life of a Fascist spy in Italy to its brutal conclusion. It belongs to another age than Alessandro Manzoni's famous "The Betrothed," written in 1825, and now offered in a new translation of that timeless and harrowing love story. Carlos P. Romulo of the Philippines has taken time off to write "The United" to dramatize his faith in world unity in a behind-the-scenes story of the United Nations. His novel is a world apart from Charles Morgan's brief and subtle "A Breeze of Morning," in which a beautiful enchantress disturbs the orderly progress of a gallery of decorous Englishmen. In "The Big Brokers" Irving Shulman attempts to picture the vast scene of crime investigations in America, while Viña Delmar presents in "The Marcaboth Women" moral problems created in the limited sphere of a single family by a woman without the conventional code of ethics.*

Pentagon of Polite Passion

A BREEZE OF MORNING. By Charles Morgan. New York: The Macmillan Co. 211 pp. $3.50.

By James Gray

CHARLES MORGAN, who used to write very long novels, has taken to writing very short ones. Brevity is more in sympathy with his quality than is extended development of a theme, for the assets of this quality are elegance and piquancy—temptors of capricious taste rather than nourishers of a robust appetite.

The sentimental anecdote recounted in "A Breeze of Morning" has to do with the whims of love inspired by a young woman of great beauty but of no serviceable virtue. Enigmatic even to herself, she has an aptitude for working "deep magics" in the lives of others. This enchantment of which she is the reluctant owner and operator is, of course, particularly disturbing to young men. A brilliant man of law who is tentatively committed to someone else finds himself irresistibly drawn to her. So does a precocious fourteen-year-old boy. Another point in this pentagon of polite passion is represented by the foolish, fond young heir to a title.

Nothing so gross as an event occurs in this drama of delicate sensibility until the very end when the goddess jilts the young man of law and marries the lord. The whole point of the narrative is to have its subtle mood felt and interpreted by a responsive adolescent who understands all, pardons all, and makes of all these light complexities a kind of fresh, innocent poetry.

The novel has a second theme, the passion for scholarship, which Mr. Morgan adroitly entangles with the first. Indeed, he is more successful with the ancillary than with the central interest. His young man proves, rather surprisingly, to be no prig but a potential scholar of genuine conscientiousness whom one wishes very much to see in possession of his scholarship.

The emotion released by Rose Letterby's magic working is remembered in tranquility by the boy grown into a bachelor-scholar-knight who continues to be loyal, many years after, to the image of a woman now dead. It is, I think, this very tranquility that mitigates against the book's effectiveness. Mr. Morgan likes to be in the company of decently reticent people, a choice which he has every right to make for himself but one which it is, perhaps, injudicious to make for readers less refined. The decorousness of his people and their tendency to be guided even in major crises by the rules of etiquette — these have the effect of defeating first excitement and then even interest. Passion in the novel is supposed to knock people from pillar to post. In Mr. Morgan's work it seems merely to knock from pillar to Emily Post.

And there is another difficulty. In our Freudian day it it not easy to be docile about the convention of fatality in the fatal lady when almost nothing is done to define or to identify her. Mr. Morgan's literary grace is not enough to dissuade one from feeling that in "A Breeze of Morning" he has rewritten "Zuleika Dobson" in all seriousness.

James Gray, playwright and author, is professor of English at the University of Minnesota.

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Looking for Meaning

THE CONFORMIST. By Alberto Moravia. Translated by Angus Davidson. New York: Farrar, Straus & Young. 375 *pp.* $3.50.

By Harrison Smith

ALBERTO MORAVIA's novels, especially "The Woman of Rome," have a wider appeal to American readers than those of his contemporaries, though he lacks the poignancy and simplicity Giovanni Guareschi revealed in "The Little World of Don Camillo" or the colorful and fluent quality of Carlo Levi's "The Watch." They are closer to the kind of novels the younger men in this country are writing. There is the same sadism, moral corruption, lack of sensitivity, and the same use of psychiatry to explain the sexual and mental deviations of his characters.

The central character of Moravia's latest novel is essentially a classical Fascist figure, conscienceless and coldly repellent. Marcello Clerici came from a loveless, middle-class family; his mother had the mind of a child and his father suffered from the maniacal rages which eventually sent him to an insane asylum. A fifth of the novel is devoted to Marcello's boyhood and his discovery that he was set apart from others by a desire to kill birds, the neighbor's cat, and the harmless lizards that he found in the garden. He was an incipient homosexual, a girlish boy inevitably tormented by his classmates. One day he shoots a chauffeur who has attempted to seduce him, though neither the boy nor the reader discovers that he had not murdered him until the end of the novel.

These chapters are designed to prove the central motive of Marcello's character and later behavior. He developed a passion for conformity, striving to look and act like everyone else, to wear the right clothes, to be a part of the conventional, dull society surrounding all ranking government officials; sometimes he was able to forget his fear of revealing the ferocity that the years have hidden. As a boy he was a monstrosity, to be regarded with pity and with horror. It is difficult for the reader, convinced that he is about to be entertained with the spectacle of the degeneration and exposure of a homicidal pervert, to accept his behavior as a man.

Moravia spreads a faint mist about him so that nothing is quite what it appears to be. His effort to reveal Marcello's real nature is so successful that his marriage to Giulia, the apparently commonplace daughter of a dead government functionary, seems preposterous. There is no evidence later of Marcello's degeneracy either as a sadist or as a homosexual; he becomes the prototype of a normally unpleasant Fascist whose duty it is to spy on deviationists and track them down.

—*Portrait by Molteni, against landscape by Massimo D'Azeglio.*

Alessandro Manzoni—"unexpected depth."

The same mystifying device is applied to Giulia. After convincing his readers that she is a natural young woman enjoying for the first time the ardors of sex and looking forward to mothering a large family, Moravia reveals that she has had homosexual experience and an extended love affair with an elderly and repulsive lawyer masquerading as a friend of the family. Actually her behavior has been more depraved than Marcello's after he grew up and stopped killing birds, cats, and the lizards, which have the power to shed their skins and therefore may be intended to be symbolic of Moravia's characters. Thus a dead man returns to life, a normal woman becomes abnormal, and a homosexual murderer is turned into a worthy father.

"In this obscene and reeling world," Marcello muses, "these ambiguous figures of men-women and women-men whose ambiguity, when they met, has mingled and redoubled, seemed to hint at some meaning which in itself was also ambiguous, which was bound up with his own destiny and the impossibility of escaping it." Ambiguity is not a redeeming quality in any novel; it can produce at times, as it does here, the startling effect of a nightmare in which what is unreal assumes the texture of solid flesh; but a work of fiction conceived in unreality and giving birth to unnatural men and women lacks solidity. In the end it fails to convince the reader that it is more than a disordered, if fascinating, dream.

Man and Destiny

THE BETROTHED (I Promessi Sposi). By Alessandro Manzoni. Translated by Archibald Colquhoun. New York: E. P. Dutton & Co. 624 *pp.* $5.

By Giovanni Fei

THIS IS one of those books which grow with one's age. A tale of engrossing, although sedate, adventures for the youngster who opens it for the first time, it reveals, with the passing of the years, an unexpected depth, an ever-widening horizon of wisdom, mild wit, benevolent pessimism. It is a novel, and much more than that, a book where the whole life and experience of its author have found an expression: so much so that at a mature age its plot and the intricacies of well-knitted cases are far less interesting than the subtle and noble reasoning of a keen mind about the world and the people who inhabit it.

To have had a long and affectionate familiarity with it and to find it in a new, strange disguise is a moving and embarrassing experience. It must have been an infinitely exacting and difficult job to translate it—and Mr. Colquhoun deserves praise for his neat, clever work. But, if everything is still there — words, thoughts, subtleties — a lot is also missing: the unique air which surrounds the novel, an enchanting, pathetic mixture of autumn fogs and mountains and lakes and green lands. Take, for instance, one of the most beautiful parts of the narrative — Renzo fleeing from Milan after escaping from the paternal hand of the police and possibly from the gallows, which he had seriously risked by clumsily mingling in a riot. It is a perfect episode from the literary standpoint, full of poetic, delicate life, but it is rooted in a definite reality.

These remarks would probably be more suited to a treatise on translating in a chapter devoted to the "impossibilities" of the trade; but in a book like this the missing ingredients seem too important not to spend a word about their desirability. Mr. Colquhoun's translation follows the original very closely, sometimes at a loss for the effectiveness of the page. Manzoni wrote in a style which can be considered rich even for Italian standards, and the English equivalent is obviously awkward at times, with somewhat of an archaic flavor. That may be highly pleasing to a sophisticated reader, but it will certainly not help the patience of the general public. Since a choice had to be made — respect and fidelity to the text, or

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its disguise in contemporary English — it must be said that the chosen course was a sensible one, and sensibly followed, in spite of such flaws as can be remarked.

The popularity of the novel in Italy is proverbial; not only are its characters and episodes part of the folkways, but some of its typical words and expressions have entered the common language as permanent additions. To show but one example, the name Perpetua, given Don Abbondio's servant by Manzoni, is now used, at least in Northern Italy, to designate any servant of a priest.

The story of the two poor peasants who, in spite of the obstacles put in their path, eventually succeed in marrying, has been translated into innumerable languages since its first appearance more than a century ago. The English and American translations are also countless, although the popularity of the book has never been too wide, owing perhaps to the competition of the more familiar novels by Walter Scott, the master in the genre to which "The Betrothed" formally belongs. But "The Betrothed" is much more than an exciting novel of cloak and dagger; it is a reflection on man and his destiny. How fortunate that a new and far better translation has made it available again to the English-speaking public.

Common Grounds for Agreement

THE UNITED. By Carlos P. Romulo. New York: Crown Publishers. 310 pp. $3.

By Siegfried Mandel

STUNG by Carlos P. Romulo's forthright opposition to Communist policies, Russia's Andrei Vishinsky angrily and without complimentary intentions once called General Romulo "this little man with the big, big voice . . ." It is hard to think of a greater compliment so far as Carlos P. Romulo is concerned, since for some time now fifty-two-year-old General Romulo has been articulating his ideals, loudly and quite successfully displaying his wares on several continents. At present he represents the Philippine Republic as Foreign Minister and chief delegate to the United Nations, the U.N. as former President of the fourth General Assembly, and has given consistent voice to the aspirations and needs of the non-Communist nations of Asia.

By nature of his work General Romulo divides his time between New York and Manila, where at the present time he is engaged in gaining ratification of the Japanese Peace Treaty signed at the recent San Francisco Conference and taking part in talks with Japan, negotiating reparations. Somehow, during the last busy year and over a period of three to four months, General Romulo burned enough midnight oil to write a novel appropriately entitled "The United." That he is an old hand at writing serious literature may be seen by a quick glance at a check list which includes early plays, textbooks, a crusading series of newspaper articles whose clear indictment of Japanese imperialism won him a Pulitzer Prize shortly after Pearl Harbor in 1942, and the authoritative and inspiring non-fiction books "I Saw the Fall of the Philippines," "My Brother Americans," and "I See the Philippines Rise," among others.

When one of the characters in "The United" is asked, "Don't you have faith in the human race?" he answers, "A foolish question. It's faith or nothing." It is uncompromising faith in the United Nations and the ability of the peoples of the world to work out peacefully their thorny problems which forms the backbone of General Romulo's thoughts and writings. To give his faith dramatic form he wrote "The United" in the hope of attracting the wide fiction audience and introducing them to the colorful behind-the-scene workings of the U.N. The book itself does not deal with any specific incidents in the history of the U.N. but does give a rapid survey of the events leading up to the outbreak of the Korean war, with especial emphasis on the controversy of the admission of Communist China to the U.N. In addition to the romance provided by the story of a double triangle "The United" under its fiction veil provides some sharp sketches of headline personalities in the U.N. Most obvious of these is Manuel Hinaldo, a fictional South American delegate, who speaks with compelling clarity on the need for active support of the Western democracies of Asian political freedom and economic security.

In "The United" there is dramatic evidence that slowly but surely the free nations of the world are finding, by difficult exploration, common grounds for agreement where practicality and idealism meet to forge a strong union in the hope of discouraging aggression. The novel shows how this bond is created as it moves from scenes at social affairs, diplomatic meetings, strategy caucuses, the floor of the General Assembly, and finally to the Security Council of the United Nations. However, the achieving of this union is not without the danger-

"Mr. Wildshire, I'd like to have you meet Miss Edwell—gay, witty, informative. Miss Edwell, this is Mr. Wildshire—prophetic, tense, compelling."

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ous opposition generated by Russia and her satellites and also a vociferous New York daily newspaper which specializes in sneering at the U.N. world forum. These are some of the tensions which animate the novel.

An essential ability that any man with a message must possess is the flair for phrase making; General Romulo proves that point. The opening sentence of his speech at the 1945 San Francisco conference to organize the U.N. contains the appeal "Let us make this floor the last battlefield." In referring to the U.N. as a "Peace Assembly" or as the "Town Meeting of the World" which has "served both as a barometer of the world's temper and as a mirror of humanity's conscience," General Romulo expresses his hopes in the form of popular slogans. Against the arguments of the scoffers, cynics, and underminers who are portrayed in his novel he flings the challenge, "I say it's [the U.N.] the best laboratory that man has yet devised to cure his ills."

It should be remembered that heavy on his mind rests the fact that during the last war the Philippines lost one million people and suffered a completely razed industry; yet to give a picture of General Romulo in a tone of unrelieved seriousness would be doing justice to only part of his personality. On seeing the Japanese representatives to the recent San Francisco Treaty Conference all dressed up formally in funereal cutaways, he drily remarked to fellow delegates that he thought he recognized the mourning suits that had been taken from a Manila funeral parlor during the Japanese occupation. His jocose advice to members of his delegation to the Conference was that since no reparations were in sight for the Philippines they might as well take as many souvenir fountain pens as they possibly could. In spite of this understandable sarcasm he did express willingness to extend his hand symbolically to the Japanese people by remarking, "You have done us a grievous injury, and words can never repair it nor all the gold or worldly goods you have. But fate has decreed that we must live together as neighbors, and as neighbors we should live in peace. We have a saying in Asia that all men are brothers under the canopy of heaven. But brotherhood is a way of the heart, and before it can blossom forth the heart must be clean and pure. We are eager that the fangs of hatred shall be buried forever between us, but before this is done, before we extend the hand of forgiveness and brotherhood we shall await some clear sign from you of spiritual contrition and renewal."

Episodes in the Underworld

THE BIG BROKERS. By Irving Shulman. New York: The Dial Press. 570 pp. $3.50.

By W. R. Burnett

THERE is certainly one thing that can be said for Mr. Shulman. He is ambitious. In spite of the type of jacket devised by his publisher, "The Big Brokers" is not a thriller, nor a piece of hoodlum action writing, but an all-out attempt, an epic attempt I might say, to picture the American crime empire as disclosed by the investigations of the Kefauver Committee.

All the boys are there hiding behind various aliases, many of the aliases somewhat transparent. Yes, all the boys are there—but hardly in the flesh. They are merely talked about, told about, not realized in terms of character. Usually they are just names as in a telephone book, but when from time to time, due to a macabre scene or some brutally startling bit of action, they do become something more than names, they seem like figures from another planet, gargoyles, monsters. With the exception of Itzik Yanowitz and Fat Dovel, and this only in certain scattered scenes, you seldom have the feeling that these underworld bosses are human beings at all.

It is utterly impossible to give the story of this book in a nutshell. Basically, there is no real story, unless the taking over of a huge resort hotel and gambling club in Las Vegas by three incompetent young hoodlums can be called a story. This is the weakest point in the book, completely unbelievable. The men running the Organization or Syndicate are unlikely to be idiots, yet only idiots would send three such punks to manage a ten-million-dollar enterprise. Not only that, these punks are entrusted with one of the most important rub-outs in modern crime annals. The reader, going on the data given him by the author, expects them to bungle it. They not only do not bungle it, but the author, for a reason which escapes me, considers the episode so unimportant, after carefully building up to it, that he lets it happen off-scene, and then refers to it rather casually in a few lines of retrospective dialogue.

I think that Mr. Shulman made a bad mistake trying to fit his Dead End Rover Boys (see his earlier novel, "The Amboy Dukes") into this crime epic. They just don't belong in it, and at times their presence lends an unconsciously comic note to a serious and somber subject.

The book is full of authentic crime data. In fact, there is far too much of it. Time after time the forward movement of the book is bogged down by

(*Continued on page* 69)

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Picture Books.

When Life *first assaulted the newsstands of America fifteen years ago and began its sky-rocketing rise in circulation, there was much shaking of heads. It was predicted that we would become a nation of page-flippers, attentive only to momentary visual impact. In this there was some justice, but the Cassandras failed to appreciate the power of pictorial techniques to stimulate and complement more traditional avenues of communication. This week come three further additions to a remarkable postwar library of picture books that already includes such excellent achievements as Roger Butterfield's "The American Past"* [SRL *Oct. 25, 1947*] *and Marshall B. Davidson's "Life in America"* [SRL *Nov. 3*]. *"Life's Picture History of Western Man" (reviewed below) traces the development of our civilization. "The Presidency" gives visual substance to forty-one Presidential elections. "Year," in the 1951 edition, continues its annual pictorial summing-up.*

Recording Human Progress

LIFE'S PICTURE HISTORY OF WESTERN MAN. By the Editors of Life, *New York: Time Inc. Distributed by Simon & Schuster.* 306 *pp.* $10.

By Crane Brinton

IT IS strange that American publishers have hitherto failed to make available for a wide public the resources for a really first-rate illustrated history that modern techniques of reproduction make possible. Our current textbooks of history are abundantly and often very well illustrated, and they have given up the practice of using later and often fanciful paintings and drawings of historic events in favor of the use of strictly contemporaneous materials. But their paper is rarely good enough for first-class work, and their format is too small for the best results. For the general reader in English-speaking lands there has been nothing that can touch the admirably illustrated German "Propyläen Weltgeschichte" issued in the period between the wars.

This gap has now been filled by "Life's Picture History of Western Man." The page is big enough for the effective reproduction even of the old maps and woodcuts. The editors have been generous with space, giving a whole page of color to great paintings, and never crowding their materials. The color is generally excellent, almost up to the best German work. Captions are clear and focus on the picture. The illustrations range widely over the whole field of human activity the "New History" has to cover—the fine arts, science and invention, literature and philosophy, costume, exploration, caricature, and much else. There is a commendable lack of the crowded and usually meaningless battle scenes and remote views of cities that often clutter such books.

The book has its origin in a series of illustrated articles on the great periods of Western history from the Middle Ages on, which began in *Life* in 1947. These articles have been expanded, new illustrations added, new writing done, and the whole series knit together into a whole. After a very brief setting of the stage from the ancient civilization of the Mediterranean nine chapters take the story down to the Age of Revolutions of the late eighteenth and early nineteenth centuries. A chapter by John Knox Jessup on the American Idea, not among the original magazine articles, brings the book to an end. The editors disclaim any intention of writing a systematic textbook, with all the names and dates such a book requires even in these days. Actually, a careful reader who has absorbed the contents of this book should be able to come off pretty well even in a conventional quiz on the history of Western civilization.

The important question, of course, is what will the absorption of this book do to him, how will it influence his attitudes toward the problems of today? A good many American liberals and intellectuals fear Henry Luce's teams bearing gifts, sumptuous though they be. They need not worry unduly about this book. Exposure to these admirable works of art can certainly not injure taste; there is nothing beyond a Boucher nude, a few illustrations from an eighteenth-century edition of "Candide," and the like to corrupt morals in the narrow sense. But how about morals in their wider and truer sense where they melt into politics and a man's whole attitude toward the universe? Will the unwary reader of this book be trapped into some new and un-American faith in a miscalled "American Century"?

There probably isn't much use in a reviewer who has already committed himself to some participation in the making of this book (in a chapter on the Age of Revolutions) trying to persuade reluctant American intellectuals that this product of the Luce workshops is soundly Jeffersonian and Jacksonian — with no doubt a dash of John Adams and Alexander Hamilton. Yet up to the last chapter the wholly innocent reader — and there won't be many coming at this book with minds quite like Locke's blank sheet — will learn that the medieval serfs were pretty poorly housed and fed, that the medieval upper classes were proud and haughty, that out of the matrix of late medieval trade and craft industry came our modern economic organization, that the French Revolution broke out in one of the most prosperous and advanced, not in the most ground-down, of countries. He will learn, in short, if he does go beyond the fascinating immediate details pictured for him, what most of us have learned in our formal courses in Western civilization. He will not find Machiavelli, nor Aquinas, nor Marx — nor even W. G. Sumner — dictating the value-judgments of the book.

Perhaps he will discern a certain suggestion of the nineteenth-century American historian Bancroft. Yet the careful reader of the final chapter will find but a chastened form of the great American Manifest Destiny. What the innocent would learn is that the United States and Russia are leading rival coalitions today, and that our coalition stands for all sorts of concrete ways of doing things on this earth which bear a striking resemblance to what Western man has approved in the last two thousand years, and that the Russian coalition stands for something much less like this Western tradition, that in the balance we are right and they are wrong. To this conclusion, as the book points out, "even" artists and intellectuals in America have come. As Mr. Jessup puts it in his concluding word, "All the civilization, the truths, the promises recited in this book are at stake. America is a part of this civilization — the critical and saving part."

Crane Brinton, professor of history at Harvard, is the author of "Ideas and Men," a history of Western civilization.

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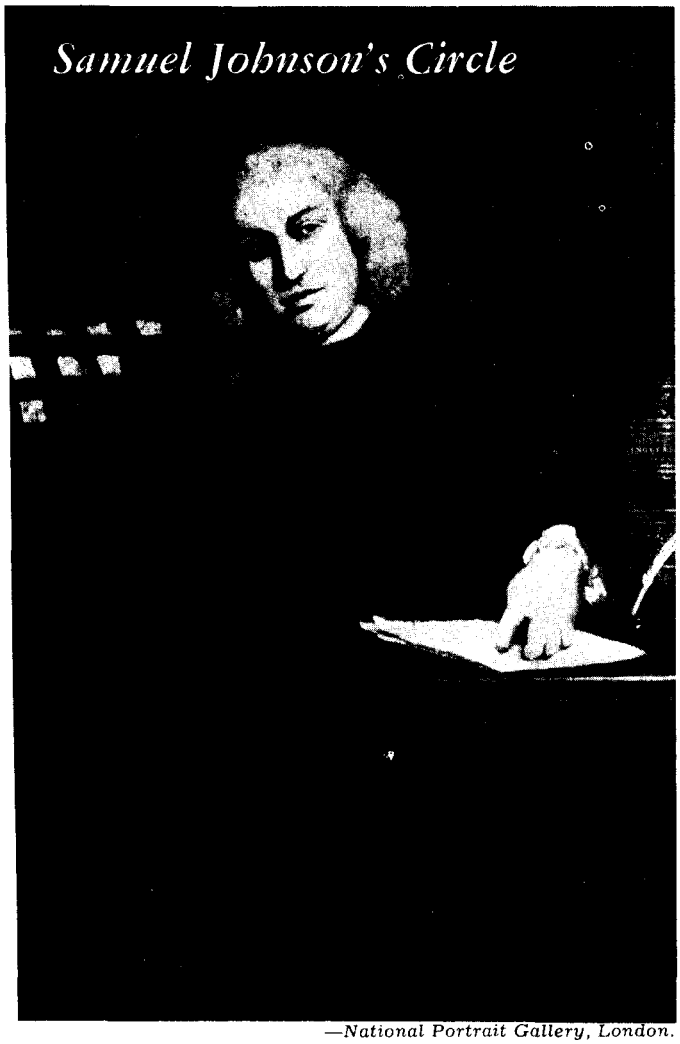
Samuel Johnson's Circle



—National Portrait Gallery, London.

The famous Johnson portrait by Sir Joshua Reynolds.

Hogarth depicts Johnson and Boswell returning from a night . . .

—Pierpont Morgan Library, New York.

. . . on the town—and with next day's hangover.

—Illustrations from "Life's Picture History of Western Man."

—New York Public Library.

Hogarth painting of David Garrick (as Richard III), whom Johnson called "the first man in the world for sprightly conversation."

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The Winners and Also-Rans

THE PRESIDENCY: A Pictorial History of Presidential Elections from Washington to Truman. By Stefan Lorant. New York: The Macmillan Co. 775 pp. $15.

By JOHN D. HICKS

"'AND WHAT is the use of a book,' thought Alice, 'without pictures or conversations?'" So the author of this pictorial history of the American Presidency quotes Lewis Carroll's famous heroine. No doubt Alice would have liked this book, although the conversations are lacking, and some of the pictures reproduce such mundane things as tabulations of votes, items clipped from newspapers, front pages of broadsides, and manuscript letters and speeches of Presidents. But pictures do abound, on an average of perhaps two to the page. Printed on gloss paper, in double columns, "The Presidency" has the same eye appeal that we have come to associate with our illustrated magazines, and with a steadily increasing number of books, particularly books of popular history. Some queries inevitably arise. Are Americans in general no longer able or willing to read without "visual aids"? Or, do books such as these expand the number of readers to include a clientele never tapped before? There must be some explanation for the fact that picture books, although twice as expensive as ordinary books, do sell.

The plan of the book is simple — each Presidential campaign and election gets a chapter. There are thus forty-one chapters, not counting the "Prologue to 1952," which is thoughtfully printed after the Index, preparatory to extensive revision in 1953. Each chapter, except the Prologue, opens with a full-page picture of the successful candidate. Then follow smaller likenesses of the current "Veep" and the also-rans, pictures of campaign crowds and incidents, and, most interesting of all, cartoons galore. The selection of cartoons is unimpeachable. These illustrations, taken together, tell the story of American political opinion from the nation's beginnings to the present time. And they reveal, incidentally, that few twentieth-century cartoonists can hold a candle to Thomas Nast.

The pictures presented in this book show admirably the development of photography in the United States. The same cannot be said, however, of portrait painting, for the author uses portraits only when he cannot get photographs. Nor is his use of paintings always ideal. George Washington, for example, who sat for nearly every artist of his time, gets three Gilbert Stuarts, when one would have been enough. Undoubtedly Gilbert Stuart painted the first President as he should have looked, but no other artist ever made him look that way. Also, now and then the author's preference for photographs over paintings produces minor anachronisms. He has dug up many interesting old daguerreotypes, but it is hardly fair to Andrew Jackson as President to portray him as he was photographed just before his death, eight years after leaving the Presidency.

While the advance in the art of photography is striking, political leaders who are not photogenic must wish for the good old days when one sat for a daguerreotype in his Sunday best and had his head propped straight in an iron brace for a time exposure. During the middle decades of the century the work of Mathew B. Brady dominates the pages, as well it should. One thing we can be sure of about a Brady picture — he did as well by a subject as he could. And Brady's best was completely authentic: the man really looked like that. The candid camera shots of recent times can do terrible things to a man's dignity, as when the photographer presents the rear view of Governor Dewey making a campaign speech in 1948, or the side view of the same candidate in the campaign, shaking hands with a well-wisher. Franklin D. Roosevelt, happily for him, always seemed to have the knack of appearing just the way he should before the camera, and President Truman, with apparently minimum equipment from the photographer's point of view, comes off surprisingly well.

This is a picture book with a gloss of reading material, not the reverse. But there is a brief synopsis of each Presidency and a fairly adequate story of each campaign. The text is by no means as complete as Stanwood's "History of the Presidency," but it includes campaigns since 1912, it is far more readable, and it is usually accurate. Inevitably there is the occasional slip, as when the author makes the entire Electoral College assemble in New York to vote for Washington in 1789, although the Constitution required the electors to "meet in their respective states." There are also some unfortunate omissions. La-Follette is polished off in 1924 with one small picture and two short paragraphs, although he furnished about all the life there was to that deadly campaign. There is a table for each election showing the electoral vote and, wherever possible, the popular vote also of the various candidates. One might wish for maps that would show the sectional distribution of votes, but one has no right to expect everything in a single book.

On the whole, this is an impressive performance, and the author deserves well of his fellow citizens.

John D. Hicks is chairman of the history department at the University of California and author of many books on American history.

—C. S. German. —Charles Willson Peale.

Lincoln, Roosevelt, Wilson, Washington—"story of American political opinion."

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Pictorial Annual

YEAR. Edited by Baldwin H. Ward and many associates. Los Angeles: Year, Inc. 224 pp. $5.95.

By JOHN T. WINTERICH

SEVENTEEN U. N. nations in Korea fighting . . . MacArthur comes home . . . Thirty-one die in Puerto Rican revolt . . . Freedom Bell clangs in Berlin . . . Eisenhower again in Europe . . . Malik hints at peace in Far East . . . Oatis of A.P. arrested in Prague . . . Robert Vogeler comes home . . . Tito thumbs nose at Stalin . . . Iran nationalizes oil . . . Lieut. Bernard de Lattre de Tassigny killed in action in Indochina . . . Festival of Britain . . . De Valera again on top in Eire . . . Franco finds friends . . . Riots in South Africa . . . Peron cuts up . . . Basketball fix . . . University of California loyalty oath . . . 3,200,000 pilgrims to Rome for Holy Year . . . Van Gogh portrait disputed (and undisputed) . . . Rita Hayworth returns . . . Duke of Windsor writes book . . . Ernest Hemingway ditto . . . Costello shows hands . . . Eighty-four die in Pennsylvania Railroad wreck . . . Floods swamp Kansas Cities . . . Faulkner dons tails.

Here it is, not the story of the world in pictures in 1951, but from September 1950 to September 1951. The editors of "Year" are honest about that detail. Three-quarters of their year is devoted to the current calendar year, but if you want to know who won the 1951 World Series you will have to wait for the "Information Please Almanac" or "The World Almanac" — or the next "Year."

All of which doesn't matter a hoot. Dates are often nuisances, and the greater nuisances the closer they are to now. "Year's" coverage is recent enough to be in vivid recollection, distant enough to permit perspective, and perspective, these days, is high on the schedule of intellectual, sociological, and emotional desiderata.

The 1951 edition of "Year" lives up to the high standard set by its predecessors. Here is pictorial history presented with intelligence and competence and with a gratifying absence of cheesecake, freaks, corn, and flippancy's own sake. Captions and text-panels offer an admirable refresher course in all-but-current events, and the pictures themselves (there are a thousand of them, along with 75,000 words of text) are well selected and well reproduced. Coverage is excellent alike in variety of subject and geographical extent. The customary fine-tooth-comb index gives the book high reference value. "Year" has soundly established itself as a notable serial interpretation of the world scene.

—*International News, Wide World, Acme.*

Painter Moses, mobster Costello, traitor Hiss, Nobel Prize-winner Bunche.

—*Wide World.*

MacArthur comes home—"a gratifying absence of cheesecake, freaks, corn . . ."

There is a brief foreword by Arnold J. Toynbee in which Mr. Toynbee adopts a Thucydidesian past tense as if he were talking about events long gone. He isn't:

> But now the Western World had become a single besieged city, which could be defended only by common measures. The questions of life and death hinged on whether or not the countries of a free world relinquish some of their national sovereignty in favor of international cooperation. It was clear that world problems could not be solved within separate national boundaries.

One would like to be able to turn the page and see what happened next.

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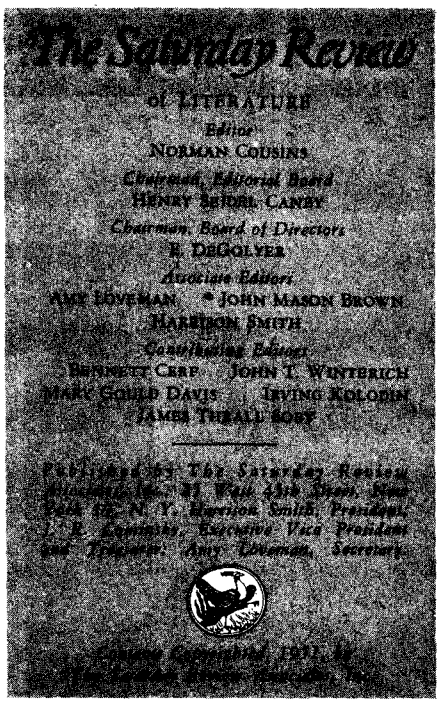

Eisenhower, Europe & Hope

MARLY, FRANCE.

EUROPE is a harsh soil for hope to grow in these days. In the bleak desert of despair that the Continent has been during recent months, the signs of a few tendrils of hope bravely taking root is enough to make the observer rub his eyes in gratified amazement and search for an explanation.

History is said to be fond of paradoxes, and this is an important paradox to explore. It may carry within it the seeds of a turning point in European history.

For anyone concerned about the intellectual atmosphere of the Continent today it is important to recognize first of all that its state of mind is conditioned largely by an American, General Dwight D. Eisenhower, rather than by European statesmen. The rebirth of hope began in Supreme Headquarters, Allied Powers, Europe (SHAPE), which has sprung up here in the lovely French countryside on an old hunting preserve of Louis XIV, a headquarters where a modern soldier-statesman has sought not to remake the world but simply to redefine some basis of hope for people to live by in a time of great trouble and danger.

The signs are here. The people of Western Europe no longer feel completely naked before Russian power. They have begun to think seriously that the Continent can be defended. With this fresh confidence has gone hand in hand the feeling that perhaps war can be averted, that armed conflict with Soviet Russia is not inevitable.

A British officer said it this way, "I am beginning to believe again that it is right to have children." A young Dutch lieutenant said it this way, "Perhaps it really isn't mad to think of a future when I shall be at home again with my family, and out of uniform." An American general earnestly emphasized over and over, "We seek only to deter the Russians from some act of aggression which could ignite the world. Our mission here is to avoid war, to give the world time to find the road to peace."

It is most important that both the spirit and the achievements of SHAPE be clearly understood in the United States and Europe. From top to bottom this is a military headquarters dedicated to peace, not war. Its purpose is to inspire hope, not fear. It is preoccupied with economics even more than with logistics. And while assembling the weapons of death and destruction it is animated by a vision of a European community in which men build a common future and life together. A miracle of progress on many fronts has been achieved to give solid substance to this spirit.

SHAPE was a piece of paper when Eisenhower arrived in Paris last February to assume formal command. Today there is a functioning headquarters staffed by 800 picked officers and men from the twelve North Atlantic Treaty nations, soon to be reinforced by representatives from Greece and Turkey. Today SHAPE has powerful land, air, and sea forces under its direct command. There is handwriting here on the wall of time that even the Kremlin should be able to read. It lends substance to SHAPE's cautious estimate that a Russian attack can be deterred.

Both the spirit and the achievements of SHAPE have begun to communicate themselves to the people of Europe even as the massive rearmament effort starts to press down more heavily on the Continent's already depressed living standards. Over the next eighteen months the pressure will increase. Inflation will intensify. Shortages will become more acute.

One of France's leading editors said bitterly, "We are no longer faced with the classical choice between guns and butter. We have already made that decision. We are now faced with a choice between guns and bread." General Eisenhower is aware of what this cost means in Europe's households and in America's. A United Nations official who conferred recently with the Supreme Commander said, "I have never seen any military man as anxiously and intelligently concerned with economics as he is." Out of this preoccupation with economics General Eisenhower has taken his brilliant concept of a European army, which SHAPE actually embodies, one great step forward. He and his staff are thinking in terms of an integrated European economy and eventually of the framework for true European federation. They see no other solution for the tremendous effort Europe must make to sustain its freedom.

At SHAPE it is argued that Europe's factories cannot be expected to provide tanks or bulldozers or airplanes for the huge military force being assembled, but that these factories can be tooled up to provide spare parts. By the simple device of standardization in tooling, European industry could be brought a long way toward integration. The Schuman Plan for pooling Continental coal and steel, the indispensable basis of a union of the French and German economies, is another sign.

General Eisenhower, the hard-headed professionals on his staff, and some of the most seasoned statesmen of Europe are not afraid to foresee the possibility that the vast cooperative effort required to sustain a European army may eventually lead to some framework of European union. The threat of Russia coupled with American leadership may give substance to the age-old dream of a United States of Europe.

In the midst of their wholehearted confidence in General Eisenhower there is a grave concern troubling Europeans which America might ponder. Many Europeans wonder whether in calling upon General Eisenhower to become Supreme Commander on the Continent they have not taken someone whom America needs even more.

IN SOME quarters the United States, paradoxically enough, is feared more by our European friends than the Russians are. They fear that war may come to Europe from the West rather than from the East. This fear is not that the United States would seek to conquer Europe or deliberately start a preventive war. It is rather that in Western Europe many people feel that the United States does not understand what war is. They think that, while the Russians would start a war only after the most cold-blooded calculations, it is possible for the United States to launch a war impulsively, in a flash of righteous anger or impatience.

The Europeans' attitude is that the loss of sons, brothers, and husbands is not the whole story of war. To Europeans war is something much more terrible. It is the bombing and devastation of cities. It is occupation by the

(*Continued on page* 75)

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LETTERS TO THE EDITOR

The Nation Replies

SIR: May I correct two misstatements of fact in Mr. Viereck's letter in *SRL* October 27?

1) Mr. Viereck says: "Enemies [of *The Nation*] would confine themselves to pointing out that it . . . is a mere *rump remnant* of left-overs after most of its leading liberal editors — Niebuhr, Bendiner, Greenberg, etc. — felt forced to resign by its appeasement policy . . ."

This statement is false both explicitly and in its implications. The easily ascertainable facts are as follows: Robert Bendiner resigned from the Board of Editors in November 1950, more than a month before the first version of the Greenberg letter was submitted to us. As was stated in an editorial note in *The Nation* of November 18, 1950, approved by Mr. Bendiner, he "relinquished his post [as associate editor] in order to engage in independent writing." How little our alleged "appeasement policy" had to do with it is indicated by the fact that Mr. Bendiner agreed to contribute editorials — at our request and his convenience — after his resignation. In consideration of this it was decided that his name should appear on the masthead as "contributing editor" — a title implying no commitment or connection beyond that specified above. This arrangement continued until May 12, 1951 when Mr. Bendiner asked me to drop his name because he disapproved of our decision to bring suit against Clement Greenberg and the *New Leader*. He felt that he might be held responsible, by persons who did not realize he was no longer an active editor, for a decision he had had no hand in making.

Reinhold Niebuhr was not an editor at any time; he was a "staff contributor," writing signed articles and book reviews at irregular intervals, but often enough to justify the title. He asked me to drop his name from the masthead primarily on the same grounds Mr. Bendiner did, explicitly because of the libel suit; although he also cited his strong disagreement with Mr. Del Vayo's writings on foreign affairs.

Clement Greenberg was neither editor nor staff contributor. He was *The Nation*'s art critic from 1943 to 1949, writing a review every other week, even after accepting a job as an editor of *Commentary*. His decision not to continue his contributions to *The Nation* had nothing to do with politics or with differences of opinion of any sort.

In short, the three persons referred to had three different relationships with *The Nation* and three different reasons for ending them. No one of these was accurately described by Mr. Viereck.

2) Mr. Viereck says: "Cannot writers, intellectuals, and upholders of academic freedom drop this mutual name-calling? It was not begun by us anti-Communists. It was begun by *The Nation*'s attempt to silence a less affluent and more anti-Communist magazine through an expensive libel suit . . ."

". . . and then one enchanted evening your mother saw me across a crowded room and I knew my goose was cooked."

This statement is at least astonishing. We had thought the name-calling preceded the libel suit; or was it the other way around — did we sue first and Mr. Greenberg *afterward* accuse *The Nation* of being committed to the interests of the Soviet Government? That would be odd, but if Mr. Viereck is to be believed, it must be what happened.

FREDA KIRCHWEY.
Editor, *The Nation*.

New York, N. Y.

Too High for Safety?

SIR: I am a carpenter by trade. In *SRL* Oct. 27, right smack in the middle of the magazine, I find a "Declaration of Freedom" published by Freedom House. . . . There has been just too much of this self-righteous talk lately. We will just get pumped up so far someday and we will take off like balloons and God knows where we will land. I wouldn't want that to happen. I know the kind of work that unrestrained language leads to on the job and I am afraid of the kind of work your unrestrained language may lead to.

As a working man, I know that there is precious little freedom I can see around me. At the trade we accomplish what we want by working within the natural limitation of the materials and the tools. There is no freedom there. It is nice to be able to call the President a son of a bitch if I want to, but it is not a very practical sort of freedom. It comes in handy maybe once or twice a year. The only real freedom, far more important than freedom of speech, press, assembly, or whatever, is freedom of action. I mean the freedom to do what you want to do. And I realize that this is possible only in a limited way. The hope of civilization is, or should be, to keep pressing back these limitations. I have a greater freedom of action after an eight-hour working day than my ancestors of a few generations ago had after a twelve-hour working day. But it is perfectly obvious to any workman riding the bus at eight of a weekday morning that freedom of action, the most important freedom, has and must have all sorts of practical limitations. With your more high-flown, less used, freedoms, it is less obvious that there are practical limitations.

I hate to bring you down ker-thump like this, but you were flying too high for safety anyway. If you would just come down low enough for us folks to talk man to man with you maybe we could come to an agreement that all of us could sign.

RICHARD A. BROWN.

Berkeley, Calif.

Bouquets

SIR: There have been numerous occasions when I have been grateful to *The Saturday Review* for one reason or another, but especially so a few nights ago when I and some friends went to see the picture "The River" on the strength of your review [*SRL* Aug. 4]. We owe it to you that we received this great pleasure, as it

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might have come to Chicago and gone unnoticed were it not for your review.

M. A. PETRINE.

Des Plaines, Ill.

SIR: I think that some of your recent editions devoted to studying the various sections of the world are about the most constructive thing that is being done to improve American understanding of the world we live in.

HOWARD H. HAYS, JR.,
Editor, *Riverside Daily Press.*

Riverside, Calif.

High Living Abroad

SIR: In last week's issue Horace Sutton dwelt at length upon the question whether expensive foreign tours by Americans are in bad taste, or worse still, whether they provide grist for the Soviet anti-American propaganda mill [BOOKED FOR TRAVEL, *SRL* Nov. 10]. It seems to me that a significant feature of American democracy and of the American economy is the right of the individual to spend his money as he chooses and to decide for himself whether to make his purchase in the dime store or in the luxury emporium. It is America's pride that both stores can and do exist side by side. In the travel field free Americans can buy a complete trip through Europe and Africa for less than $1,000 or for as high as $15,000 and more.

On the public-relations side the State Department has given its unofficial blessing; the carriers, ever alert to the public mood, are enthusiastic; the first deluxe Caravan last Summer met with a uniformly good press throughout Europe and Africa as a sample of the fruits of the American way of life to which anyone can aspire —and reach.

Congressman Fulton and a few others like him who would restrict the free movement of Americans would do well to consider whether they don't do more harm to America's prestige as the haven of individual liberty by publicly limiting those liberties and depriving our foreign friends of much-needed American tourist dollars.

JOSEPH BROOKS,
President,
Time Travel Service, Inc.

New York, N. Y.

Moses and Scripture

SIR: I owe an apology to Sholem Asch and a clarification to readers of my review of his beautiful "Moses" [*SRL* Sept. 22]. In it I spoke of "a surprising and anachronistic introduction into Moses's mouth of the great 'eleventh commandment' of Jesus."

The error is mine. It rattled around disturbingly in my mind until I turned to the Scriptures and confirmed the passages in Lev. 19:18, Deut. 6:5 (and there are others) in which we are enjoined, though apparently not in one single context, to "love thy neighbor as thyself," and to "love the Lord thy God with all thine heart, and with all thy soul, and with all thy might."

Though it is only a detail, this correction serves to emphasize the breadth and depth of Mr. Asch's study of Moses.

EDMUND FULLER.

Shoreham, Vt.

Facets of National Character

SIR: I should like to pay tribute to your "America and the Partnership with Britain" issue [*SRL* Oct. 13], which presents so many facets of national character in a shrewd and charming light. This will not surprise regular readers of *The Saturday Review*, which has no rival on either side of the Atlantic for fair and well-informed criticism.

Your English readers will be specially touched by Henry Seidel Canby's impressions. I believe we *are* "careful of our young," and the comparison with New Zealand, where Dr. Truby King made so great a mark, is fitting because not only has that enlightened pioneer a large following here but other pioneers (including Dr. Grantly Dick Read) have in late years contributed much to the health of our mothers and children.

JOHN BENN.

London, England.

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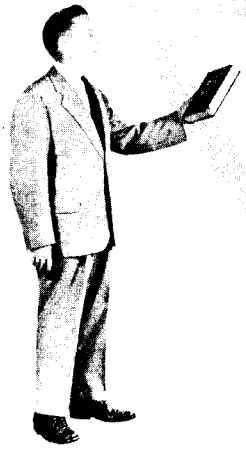

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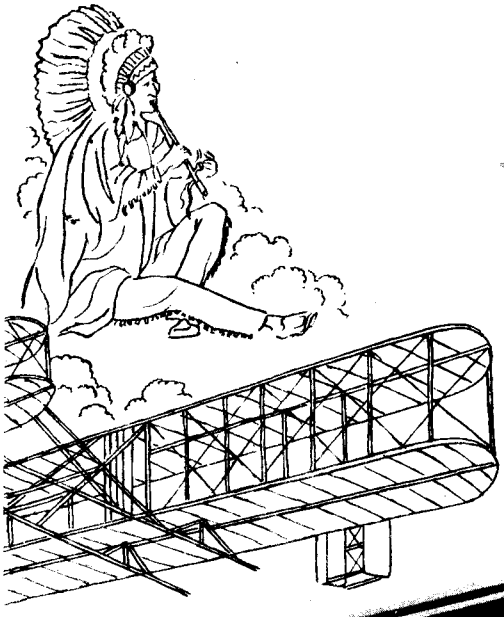

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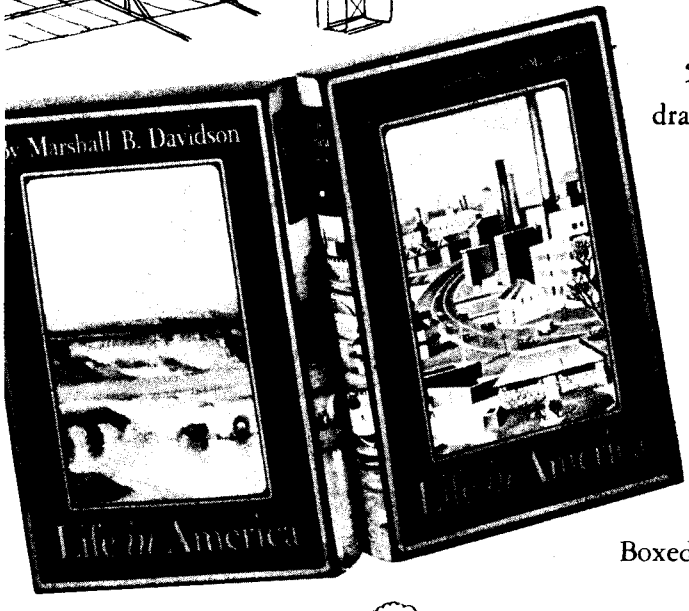

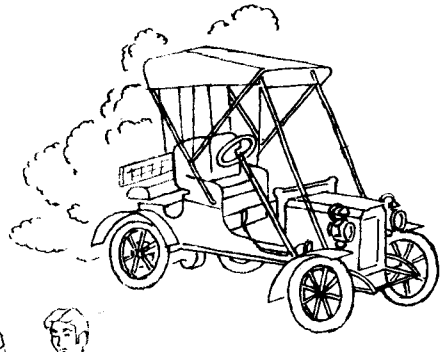

What is America? And who can define it? Is it pine trees and pastureland and neat stone walls? Is it George Washington and apple pie, Jesse James, a model-T, a crumpled boy at Gettysburg, and Christmas lights last night down Main Street? Is it now and 1812 and Al Capone and Kitty Hawk? And can all these things and a thousand others be assembled, and put into order, and presented in black and white as the fascinating, unbelievable story of America?

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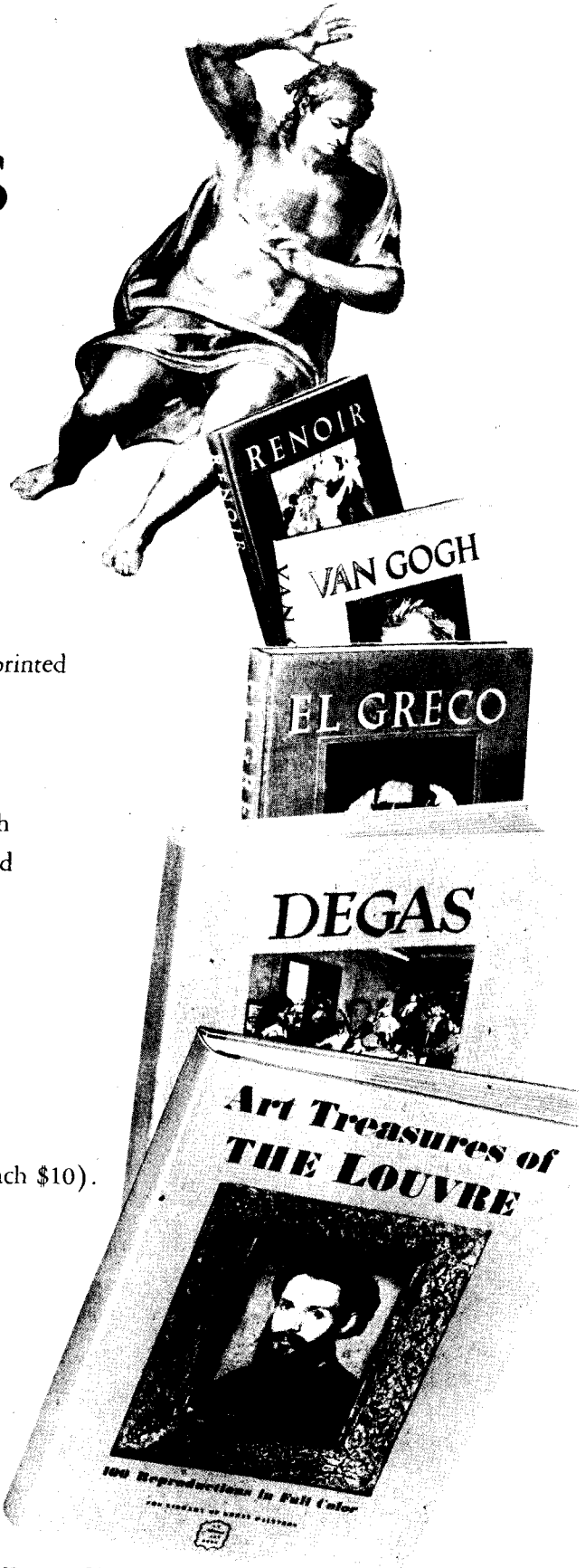

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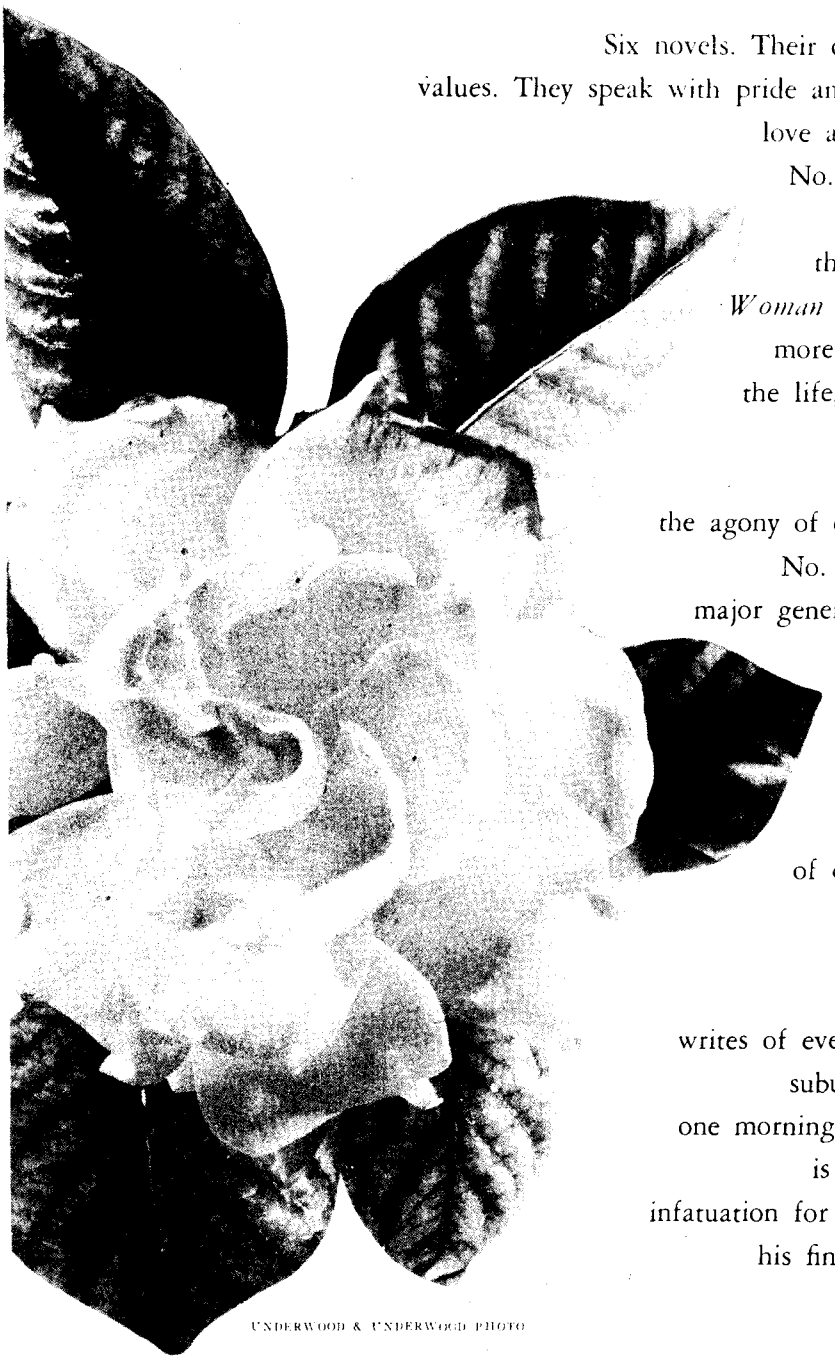

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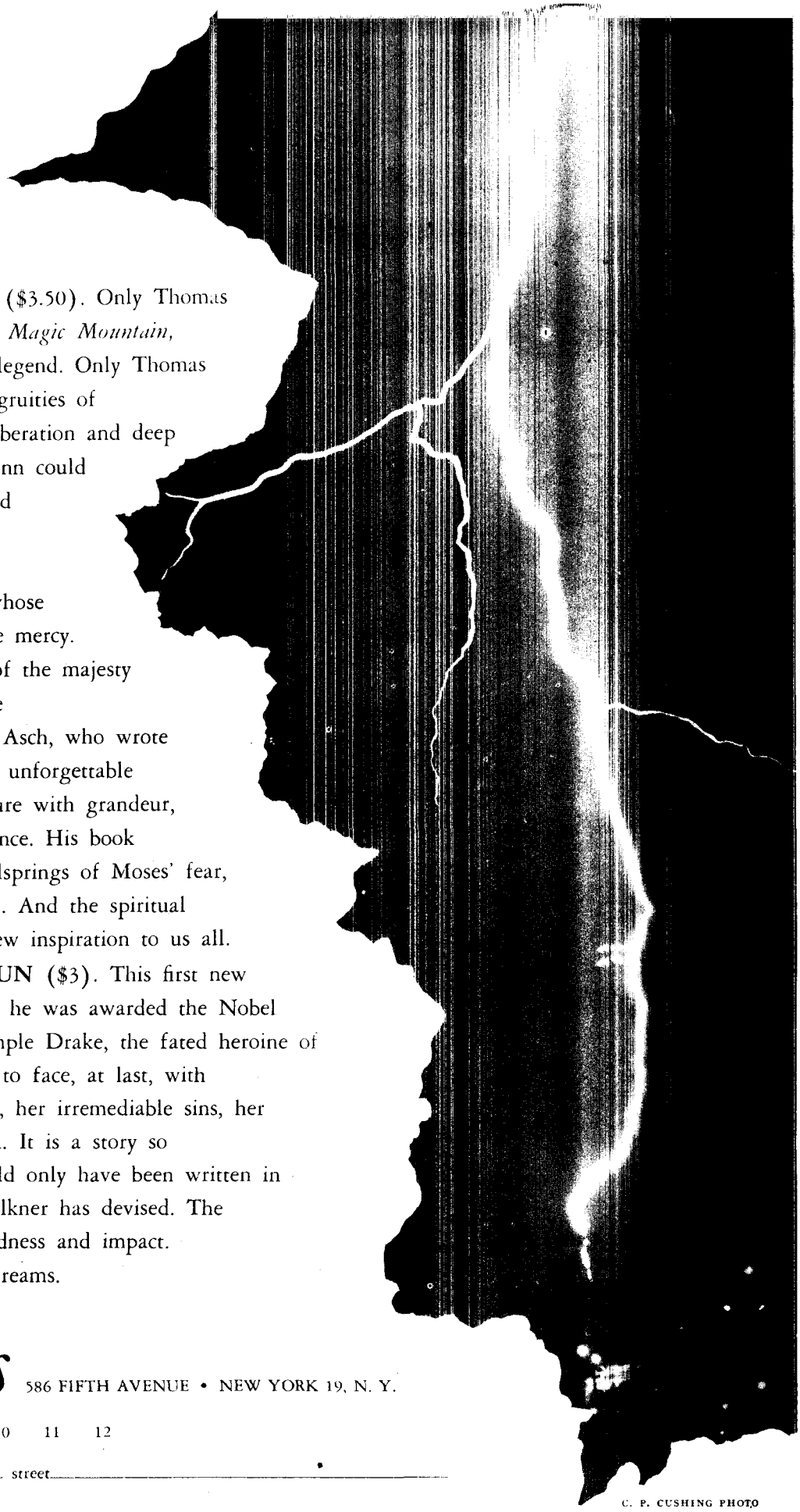

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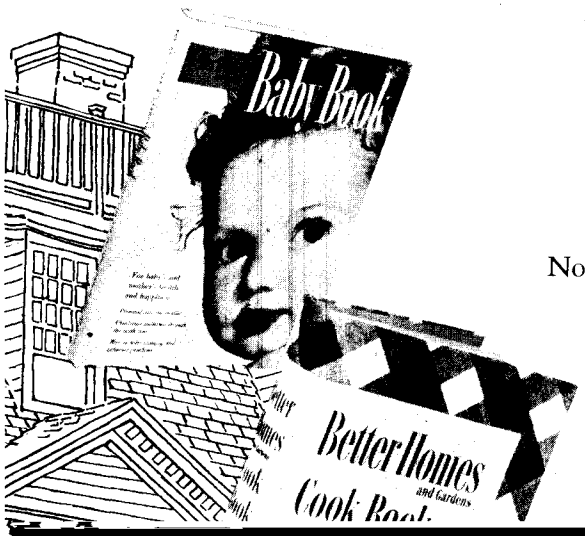

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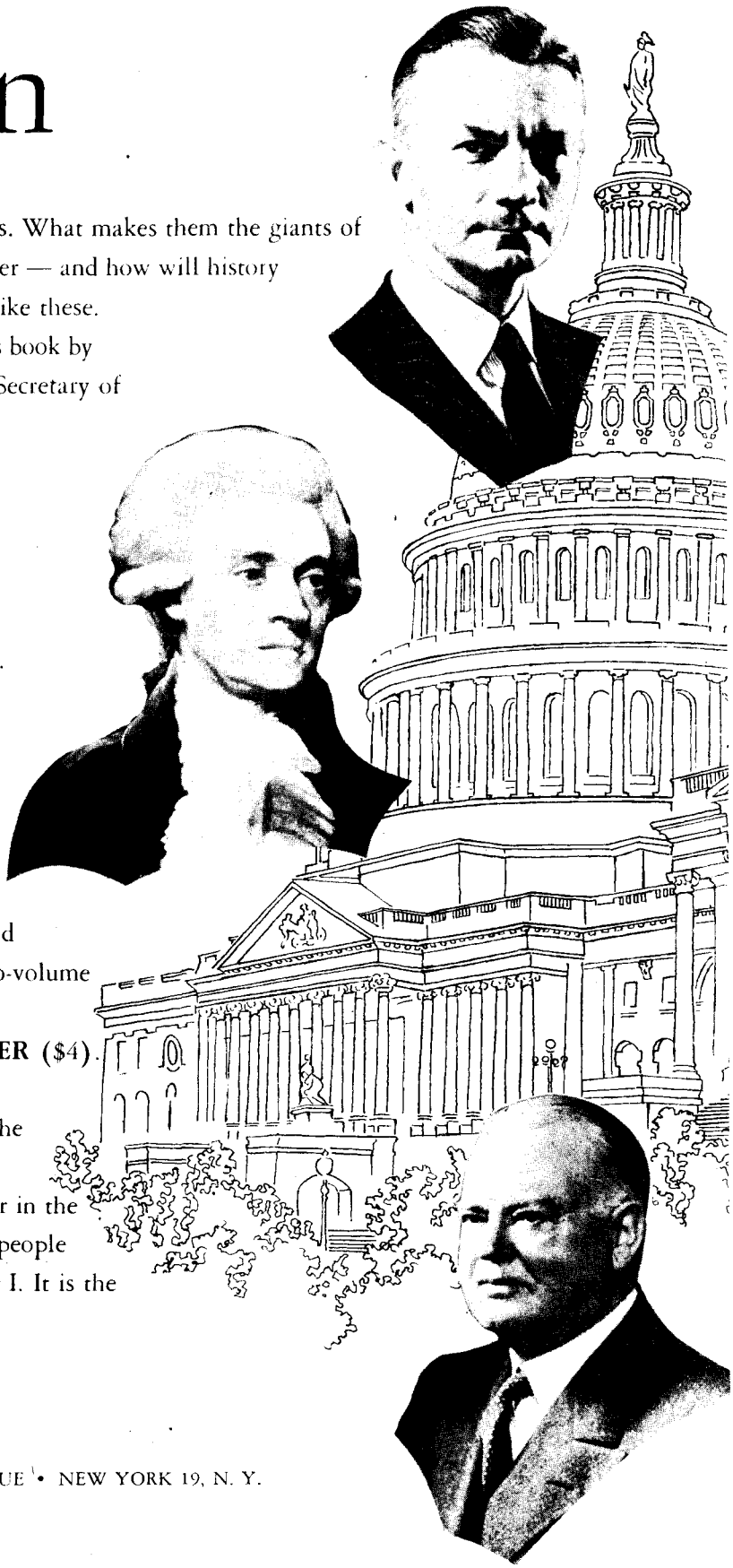

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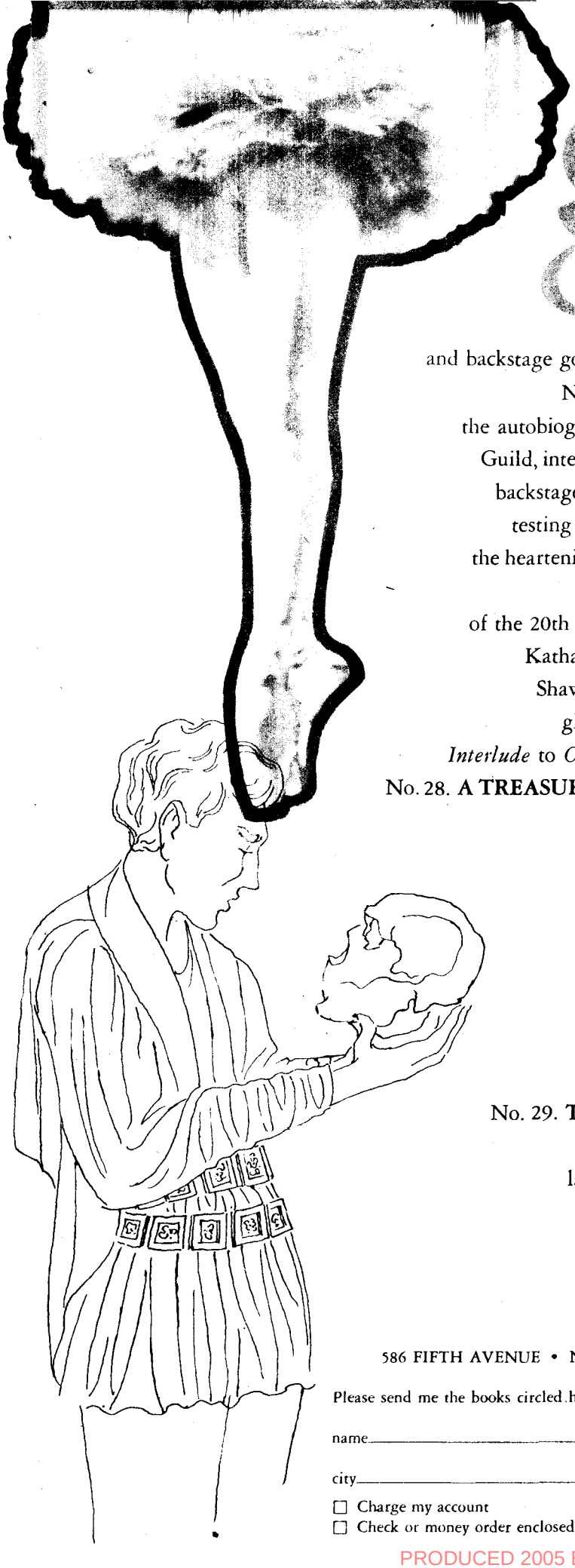

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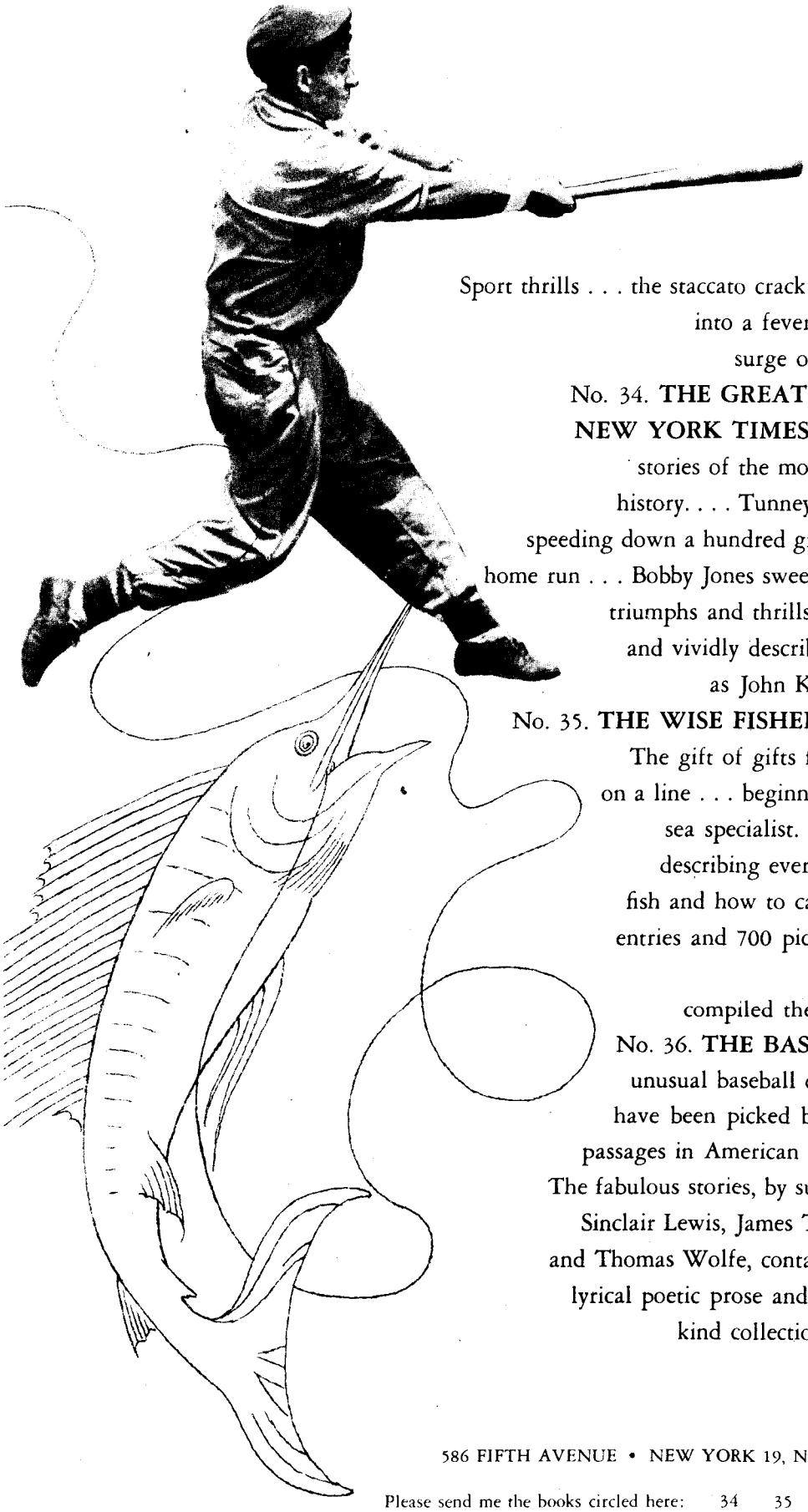

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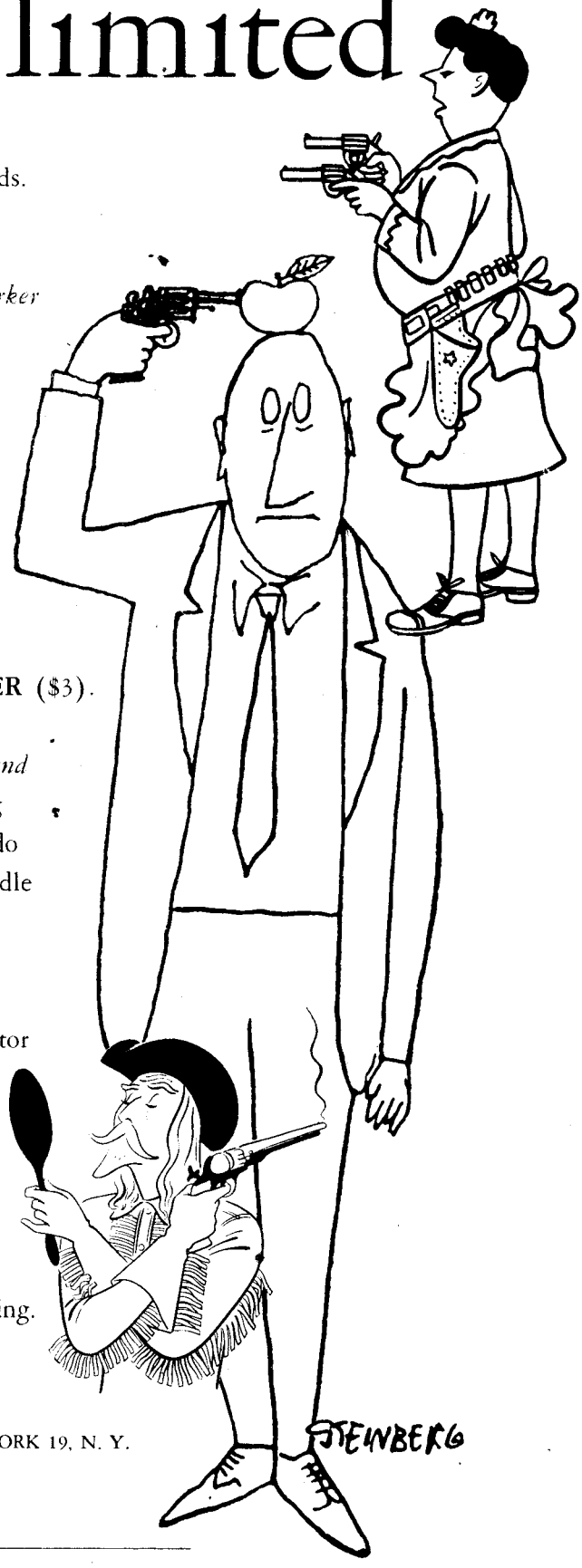

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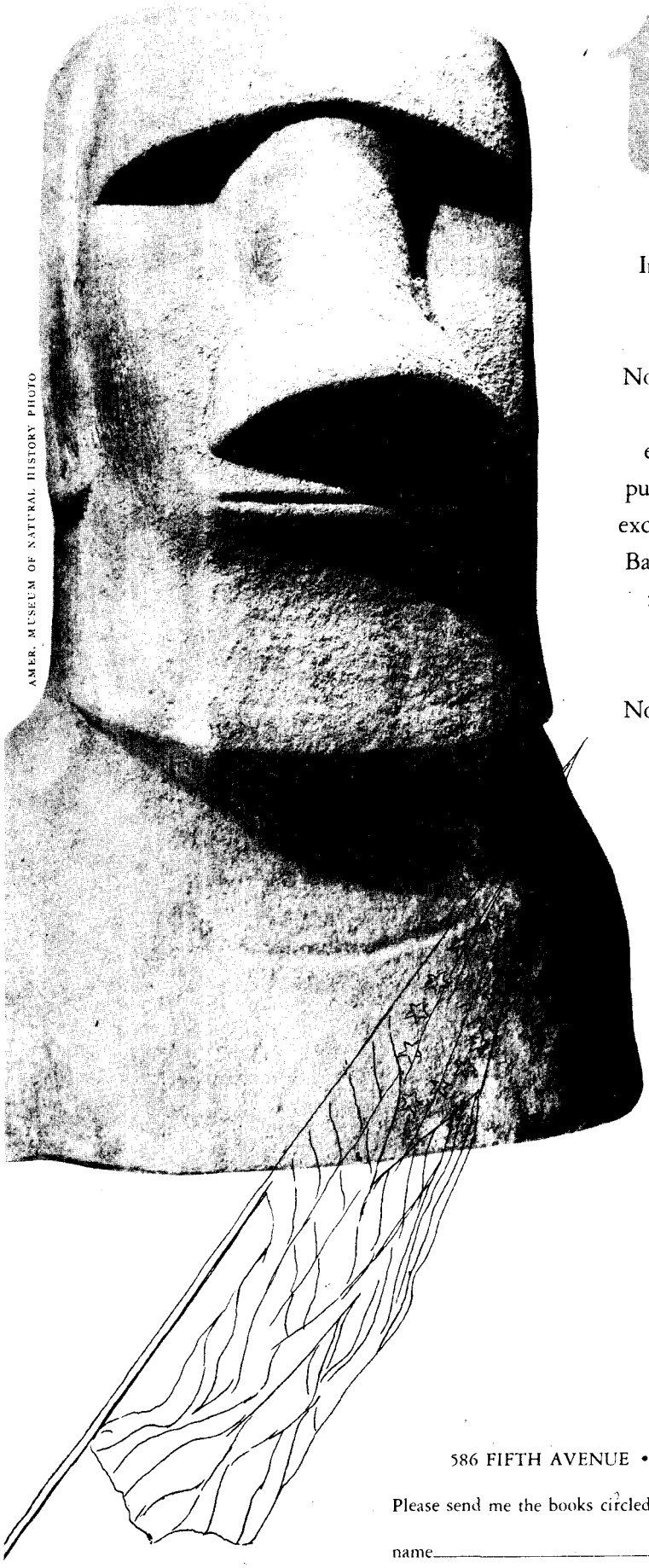

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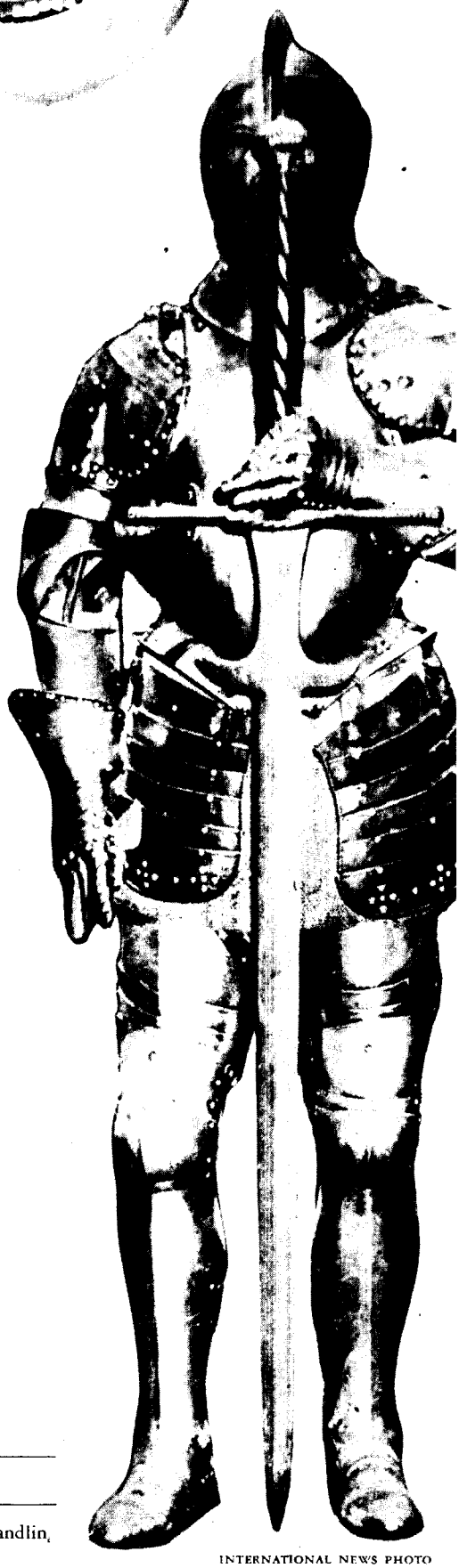

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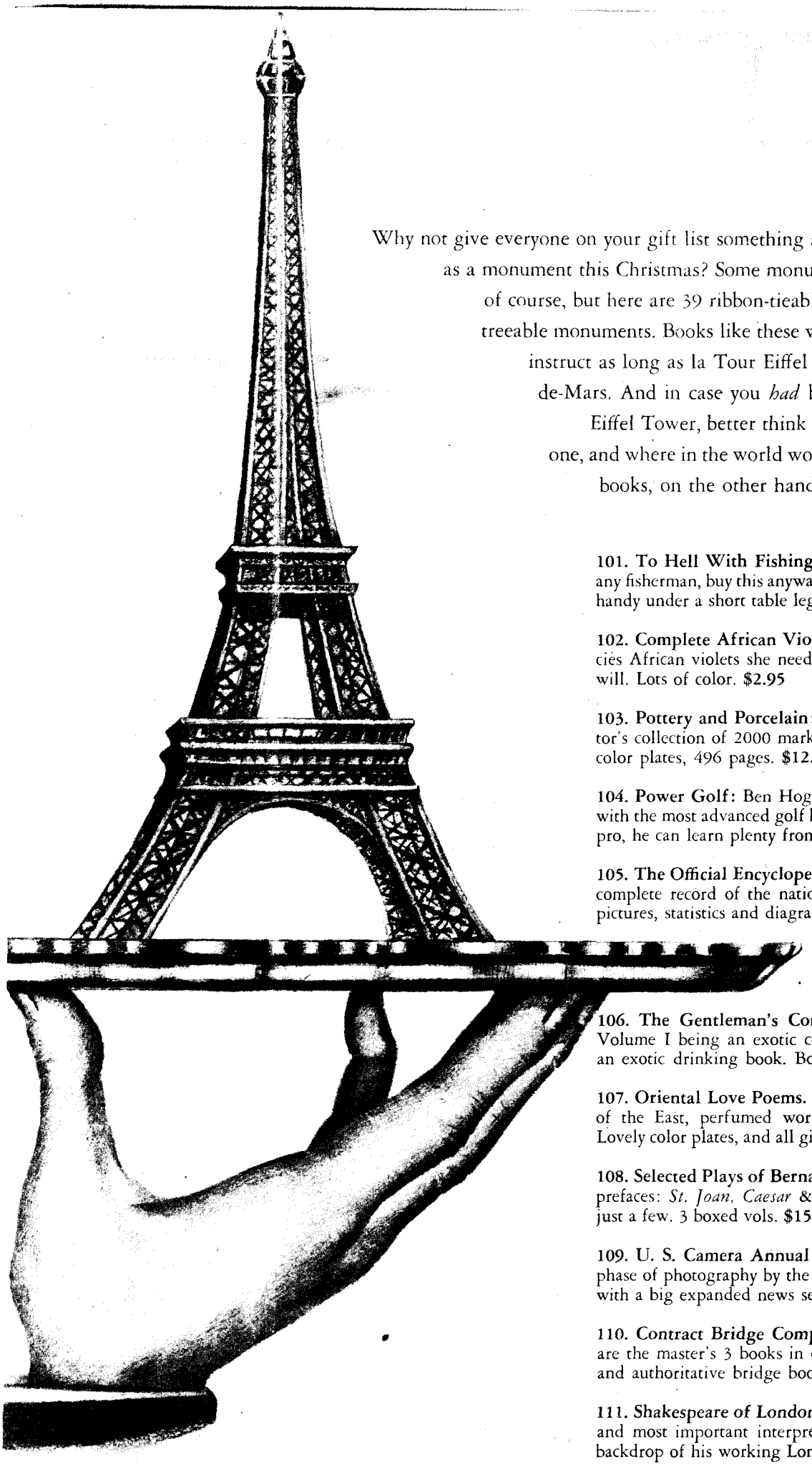

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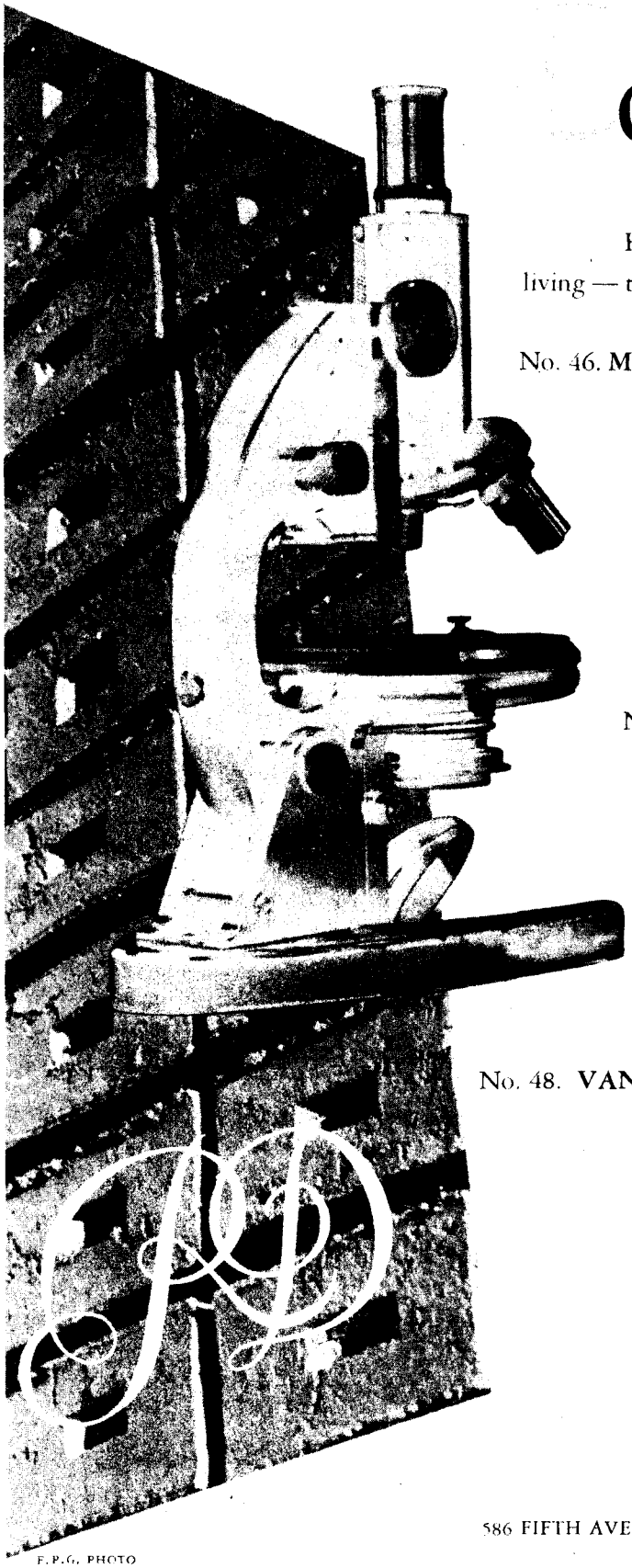

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oday's living

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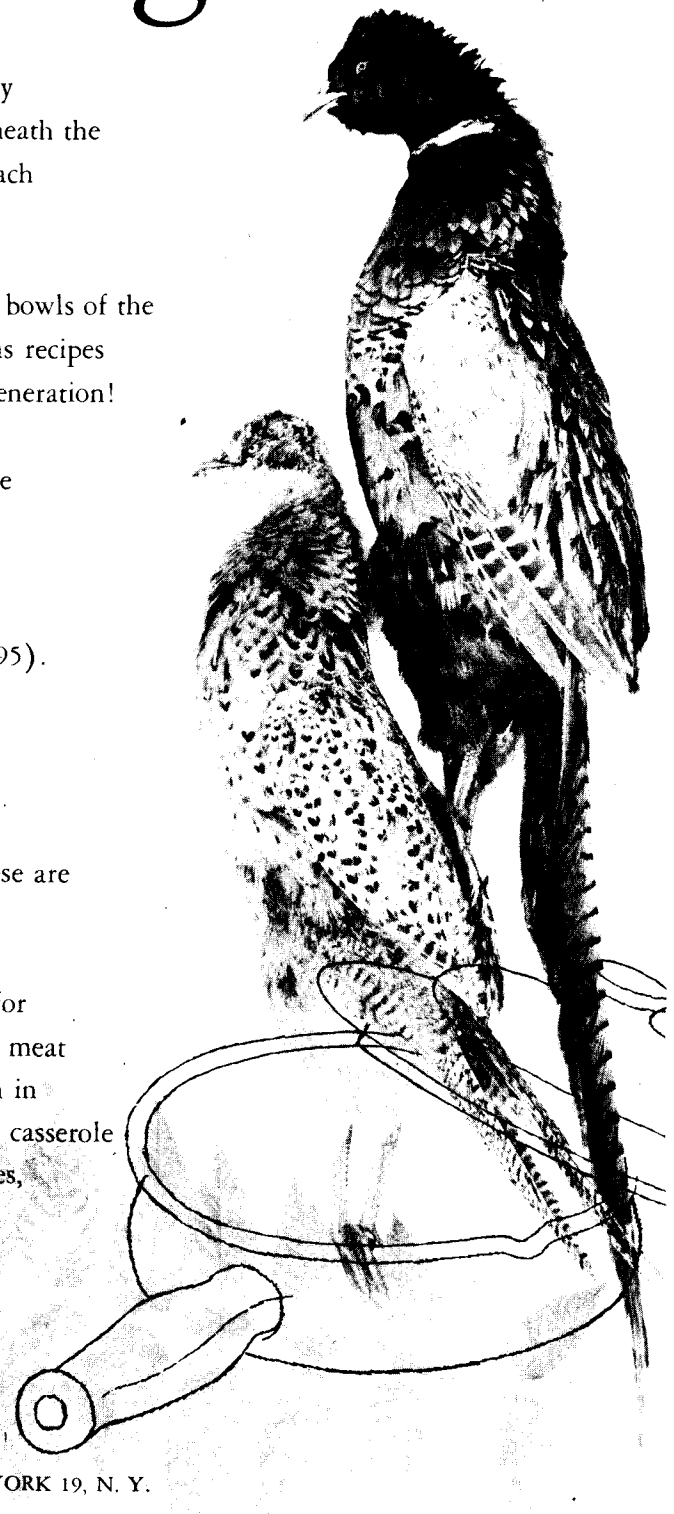

High adventure on a kitchen stove! Perfect satisfaction for hearty appetites! Pleasure and health and hospitality — all waiting beneath the cover of a cookbook! In these tested, taste-tempting volumes, each cheaper than a restaurant meal for two, are hundreds of exciting adventures in good eating!

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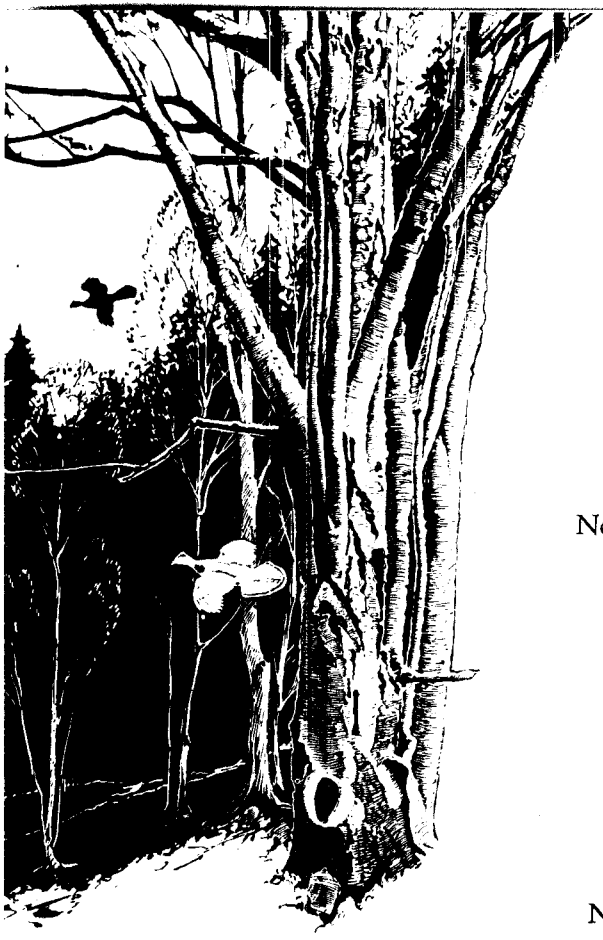

Wild

These books capture the majesty in a tree, the quiet dignity of untamed things, the mystery of the sea, the endless fascination of the vast silent life about us.

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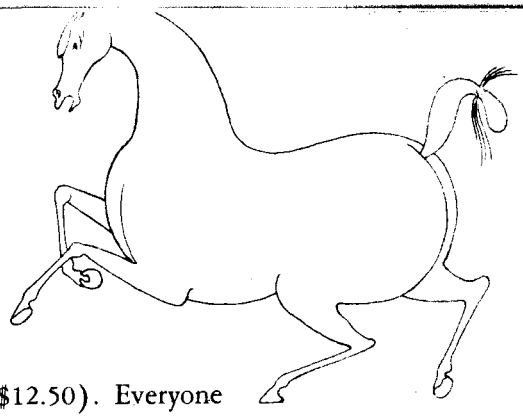

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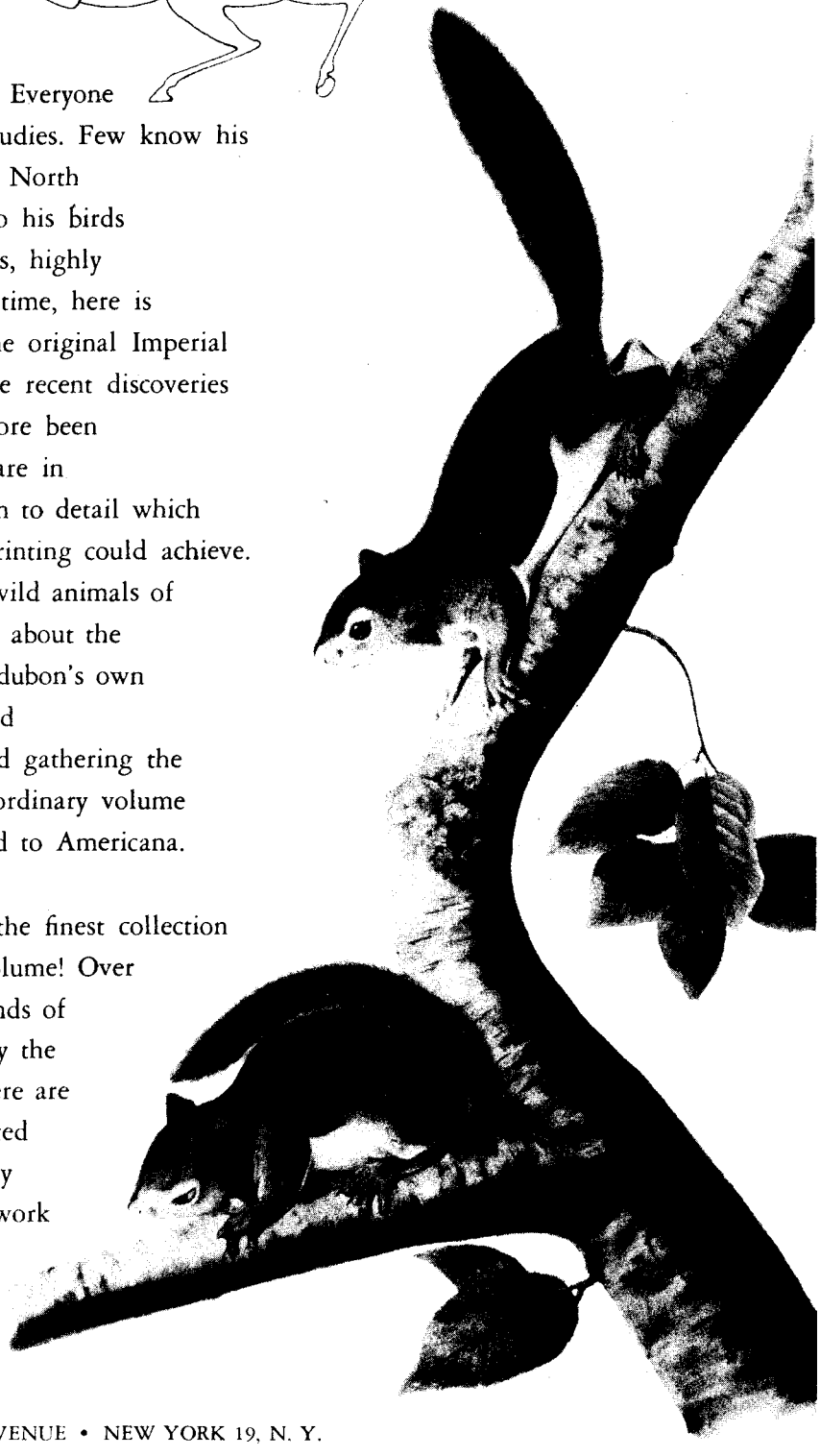

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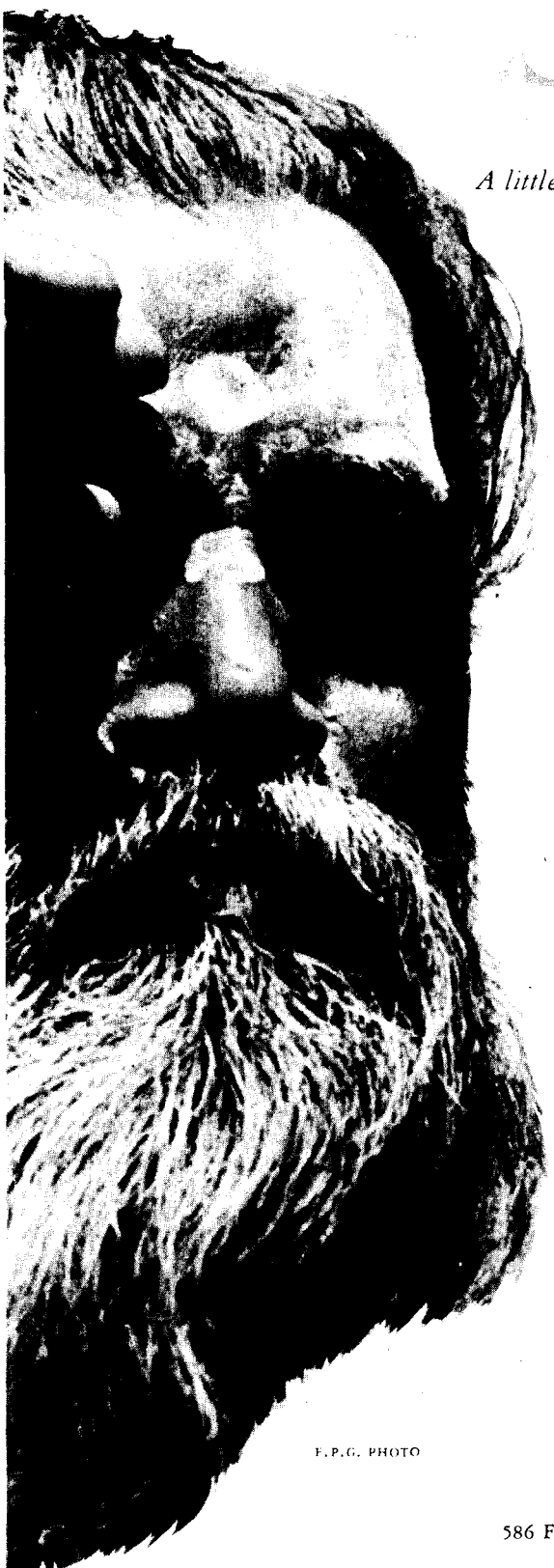
Basic values in



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A little philosophy inclineth a man's mind to atheism, but depth in philosophy bringeth men's minds about to religion, wrote Francis Bacon long ago. And today, inspiration and reverence still fulfill some deep inarticulate longing for a better life. In these thoughful, reverent volumes, may you find a kind of peace.

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a troubled time

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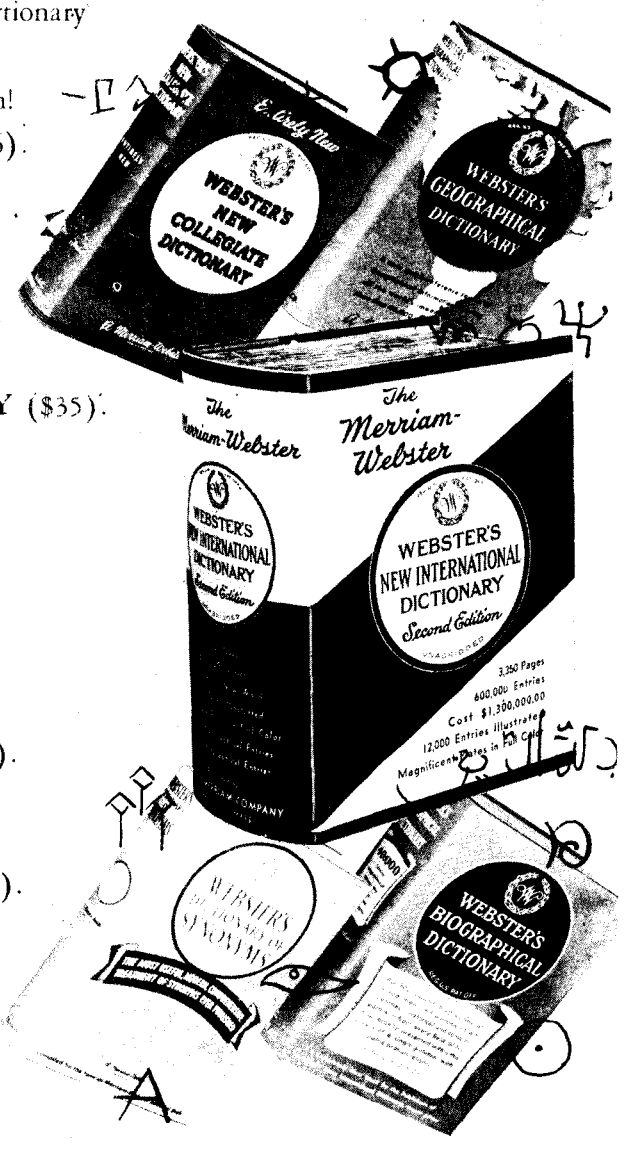

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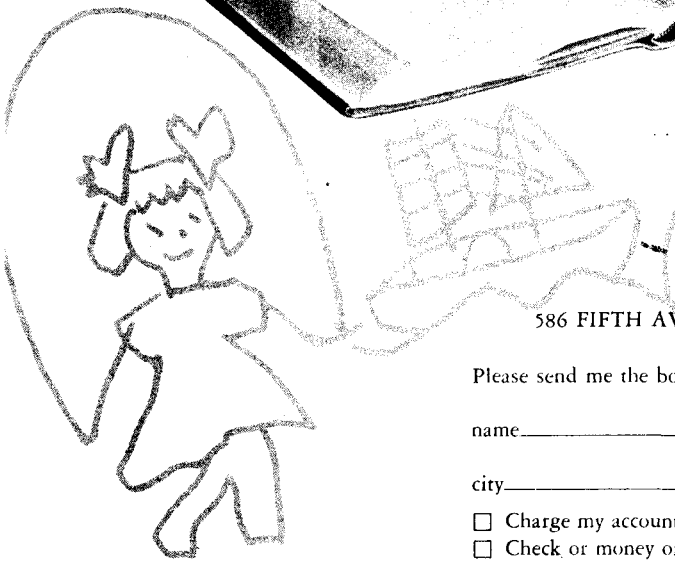

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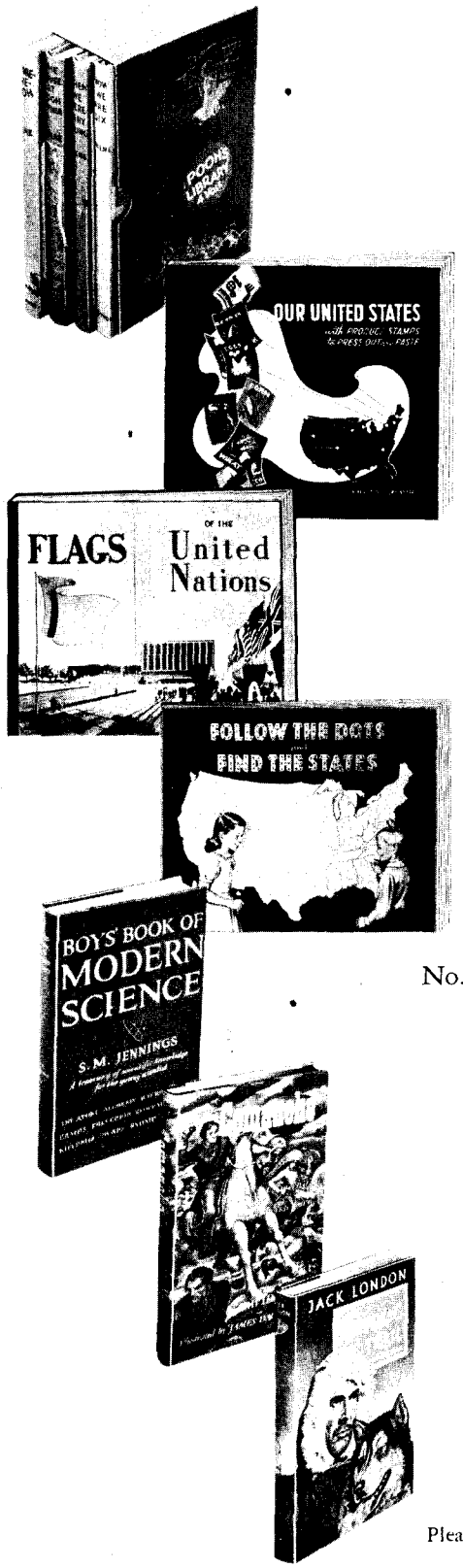
Young minds



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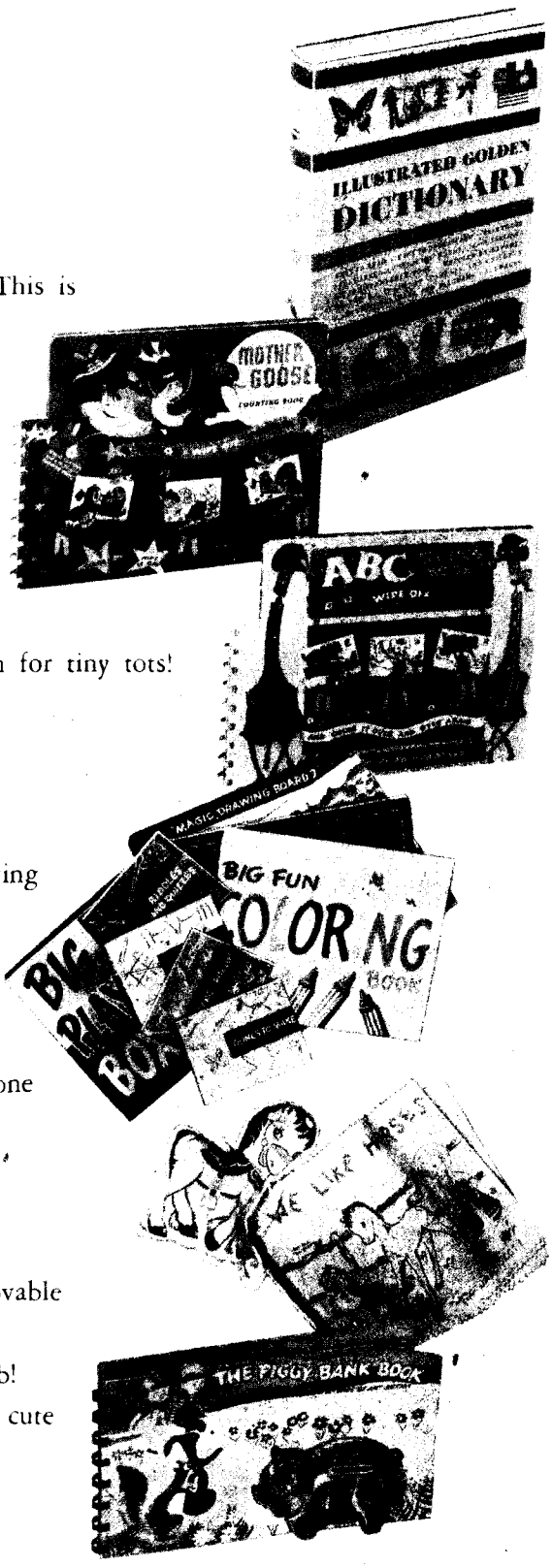

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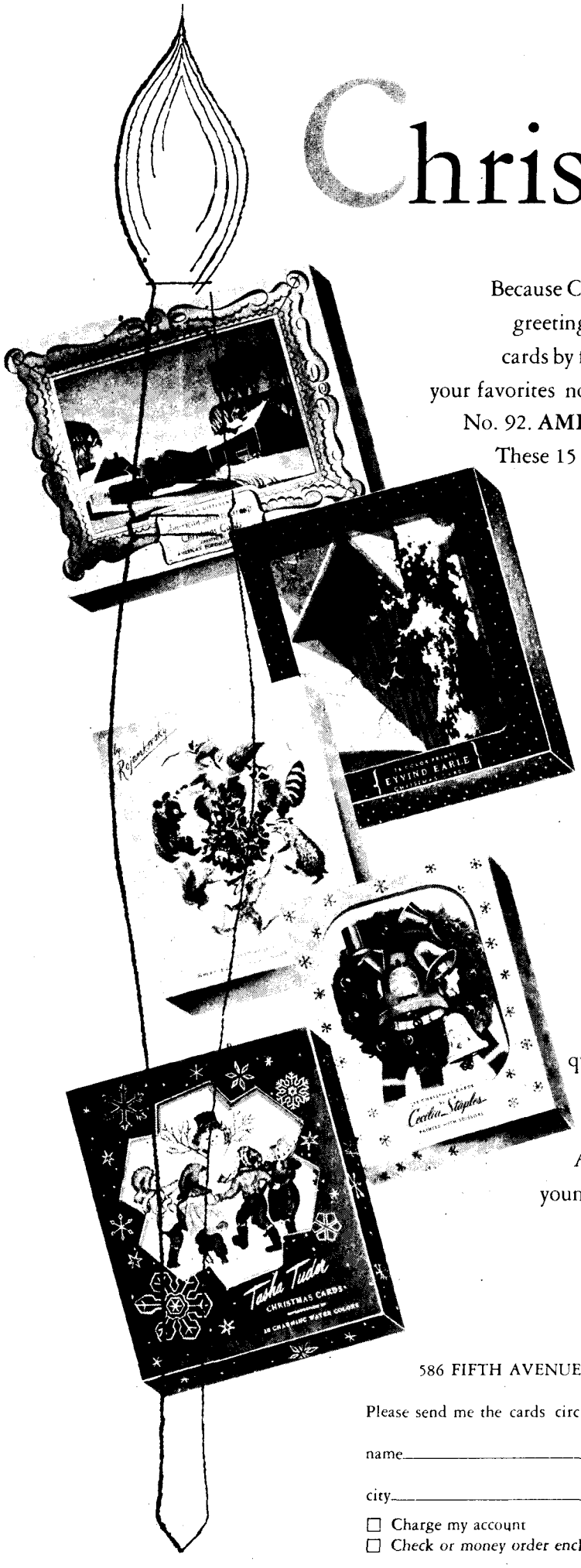

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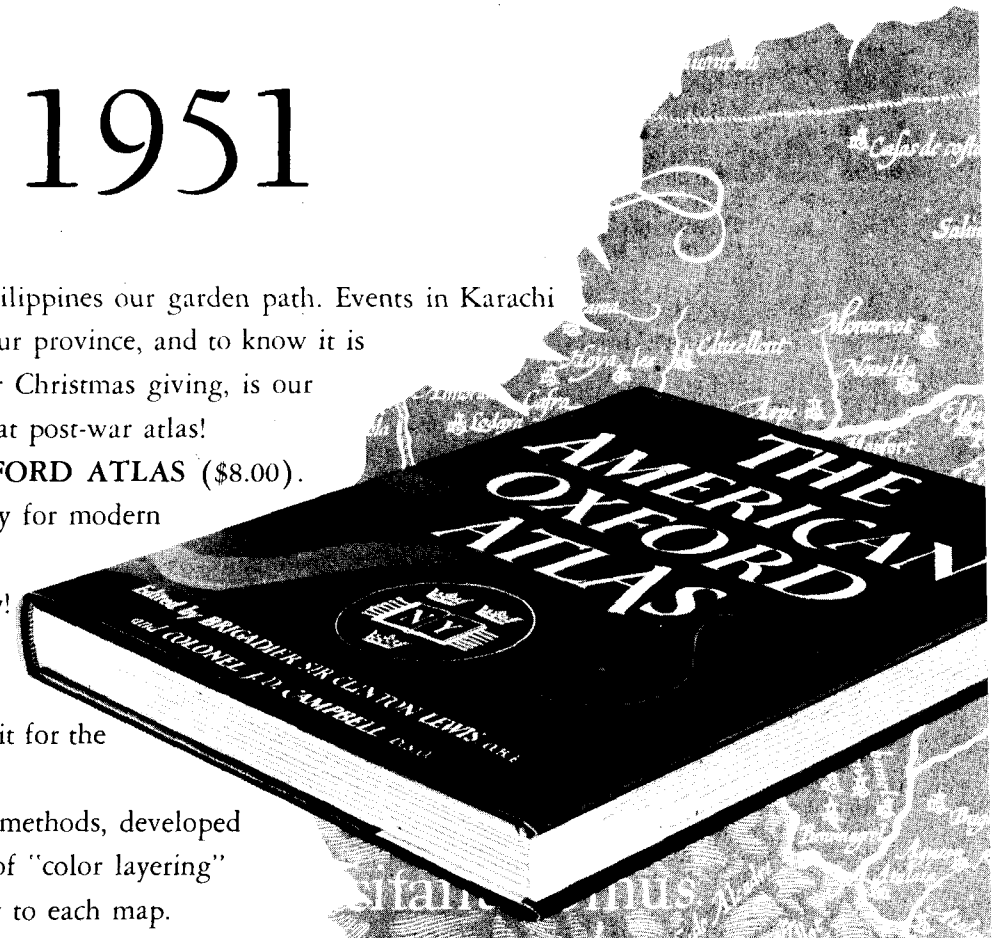

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Seeing Things

PERCHANCE TO DREAM

OF COURSE it should not be, but nonetheless it is, a little startling at first if you happen to be, as I am, a parishioner of St. James's Episcopal Church to find your church figuring in the theatre news, to discover it listed along with other playhouses in the advertisements on the drama pages, to see on the building a billboard announcing a professional production of Christopher Fry's "A Sleep of Prisoners,"* to be told when inquiring about tickets that they can be picked up at the box office, and to read the weekly gross as reported in *Variety*. It is a little startling, too, though again it should not be, to watch actors bob up in the lectern, take over the pulpit, and wander around in the chancel, where some simple indications of scenery (in this case, bunks) have been set up.

Our being startled even momentarily by having a play presented in a church is an indication of how stodgy we are and how cowed we can be by convention. Everyone knows the medieval drama was as cradled in the church as the theatre of the Greeks was altar-sprung. Yet, in spite of knowing this, we have come to separate church and stage in our thinking no less decisively than we separate church and state. Wise though the latter cleavage is, "A Sleep of Prisoners" proves how foolish is the former. The profits in this case go to worthy causes. The writing and the performance are of a kind to guarantee that nothing is desecrated and no offense given. In no time it seems so natural to have church and drama reunited that the ecclesiastical background is taken for granted and the attention focuses on what the actors are doing and saying.

The pity is that the playing of these actors in "A Sleep of Prisoners" is far more satisfying than Mr. Fry's drama. The four members of the cast, three of whom are British, have fine voices. They speak the verse beautifully, indeed as if they fully understood it. They vibrate with an inner tension which earns and merits interest. As directed by Michael MacOwan, they form themselves into groupings which at times are visually arresting and communicate a sense of Laocoön bondage. But their excellences cannot disguise the sizable problem presented by the play.

There is nothing surprising in having "A Sleep of Prisoners" keyed to a mood and phrased with an austerity quite different from the verbal pyrotechnics, the volley of metaphors, and the exuberance of spirit which were among the beguiling features of such of Mr. Fry's works as "The Lady's Not for Burning," "Venus Observed," "A Phoenix Too Frequent," or his translation of "Ring Round the Moon." They were secular delights; this is a religious effort. They were gay and ebullient comedies, dazzling in their wit and delectable in their insouciance. "A Sleep of Prisoners" is a serious undertaking, reverent in its feeling and grave in its concerns. It was written for neither the West End nor Broadway, but on request with the definite aim of being produced in British churches and cathedrals during the summer of the Festival of Britain, and is as spiritual in its tone as it should be, considering its purpose and sponsorship.

THE trouble with Mr. Fry's play lies in its content and method. It is an appallingly overcomplicated affair, a script in which dream and reality merge confusingly. It lacks the sweet simplicity which warmed the old morality plays and is the essence of faith. It is too sophisticated for its own good and too intricate for anyone's comfort. Although the verse includes its admirable lines and speeches it makes for hard listening. A fog which lifts infrequently shrouds the evening. The single episodes during which four contemporary soldiers, who are prisoners in a church, enact their dreams about Cain and Abel, Joab and Absalom, Abraham and Isaac, and Shadrach, Meshach, and Abednego never quite explain themselves or clarify their relationship to the note of affirmation on which the play ends.

I must admit when I went to see "A Sleep of Prisoners" I thought, not without a certain ungodly pride, that I had mastered its meaning. I had read it three times — once when its intention remained a vigilantly kept secret; once when a glimmer of light seemed to be breaking through the darkness; and finally aloud to myself when I began to be confident I had at last grasped its point. But, as a certain, not irrelevant book reminds us, pride goeth before destruction and an haughty spirit before a fall.

The performance misled me by persuading me the more that I had conquered the mysteries of the text. It

**A SLEEP OF PRISONERS, a religious drama in verse by Christopher Fry. Directed by Michael MacOwan, assisted by Hugh Goldie. Lighted by Abe Feder. Presented by Luther Greene. With Leonard White, Donald Harron, Stanley Baker, and Hugh Pryse. At St. James's Episcopal Church, New York City. Opened October 16, 1951.*

". . . actors bob up in the lectern, take over the pulpit . . ."

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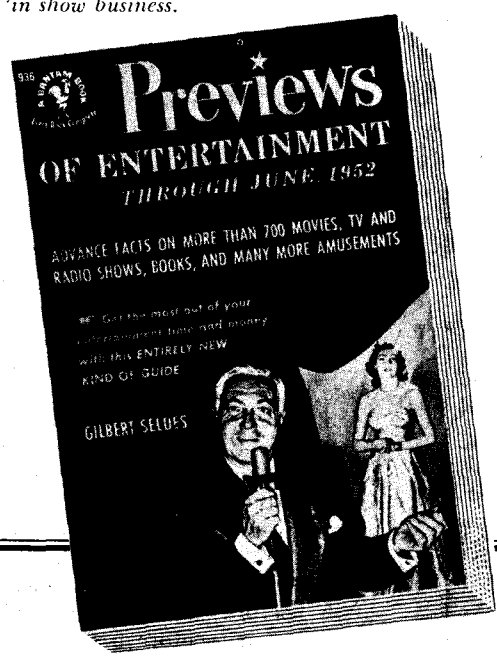
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". . . the answer is in ourselves."

is easy enough for anyone to understand Mr. Fry's basic symbolism. I mean that men are, and have been, prisoners who walk through their lives as in a dream. It is no less simple to follow Mr. Fry's contention that "When other men are asleep / A waking man's a lost one." In the same way there is a welcome directness to such a speech as "Behind us lie / The thousand and the thousand and the thousand years / Vexed and terrible. And still we use / The cures which never cure." And it is exciting at the end to have Mr. Fry accept the challenges of the present by maintaining, "Thank God our time is now when wrong / Comes up to face us everywhere, / Never to leave us till we take / The longest stride of soul men ever took. / Affairs are now soul size." Such flickers of fully shared communication, however, are few and far between. Certainly they do not light up the whole play. No less certainly there are not enough of them to keep Mr. Fry's meaning clear from the beginning to the end of a befuddling drama.

THIS is where my own embarrassment comes in and my own pride toppled. On reaching home, still confident that I had some conception, even a strengthened one, of what "A Sleep of Prisoners" is about, I read Mr. Fry's explanation in the *Times* of what he thought he had been doing. This, also, had not the remotest connection with what I had deluded myself into believing was his aim. Since Mr. Fry is in a position to know, I bow to him as one must to an authority.

Mr. Fry is almost as deeply conscious of the difficulties of his drama as he has made me. He confesses he

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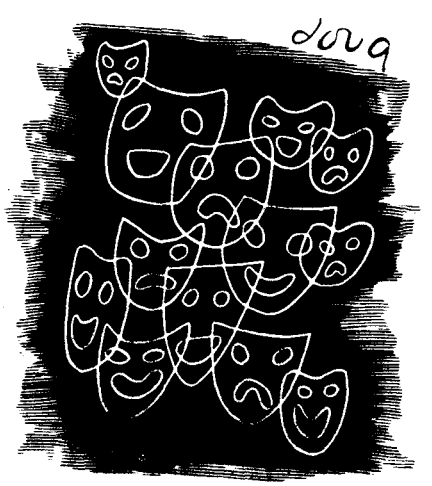
wanted his play "to move from division to unity, to say that we are all souls in one sorrow, and above all to say that the answer is in ourselves, in each individual, and that each individual has in him the elements of God." His argument is the familiar, the inescapable one that "What will carry the day is the belief that the good in human nature is even more powerful than the evil, if, with our whole hearts and lives, we abide by it."

So far I can still keep up with him. I am lost, however, hopelessly lost, when he adds, "Moments of the opening scene of the play, when the men are awake, would echo and re-echo through the dreams and the most difficult of all would be the end when the Corporal, lost and adrift when he isn't efficiently obeying army orders, dreams of the raft; and his dream merges into a dream shared by the three of them, the Corporal, David, and Peter. David brings to it the memory of a dogged march in the pouring rain. Peter brings to it his own nervous flippancy. And together they dream themselves to be three men condemned to the fiery furnace: their future is one as their dreams are now one. They are inspected by material power and purpose ('Nebuchadnezzar') whose words have lost their human meaning, and, when they walk like Shadrach, Meshach, and Abednego in the furnace, they find the fourth figure with them, human nature with hope."

St. Thomas Aquinas once defined God as being "intelligible light." For the life of me I cannot see why a play about man's place in God's universe should not shed its full share of intelligible light. One of the first obligations of all writing, whether sacred or profane, is clarity. It is the lack of light in "A Sleep of Prisoners" that makes a trying experience out of what could so easily have been stirring.

—JOHN MASON BROWN.



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SRL Goes to the Movies

INTIMATIONS OF PROPAGANDA

NOTHING in Bryan Foy's record as a producer of low-budget gangster films could prepare the reviewer for "The Tanks Are Come" (Warner Bros.). For more than twenty years he has been turning them out, the quicker the better, with never a failure and seldom a splash success. Big chief of the B's, his pictures offered the irreducible minimum of movie entertainment — continuous movement and nothing more. All the more astonishing is "The Tanks Are Coming," which ignores melodrama in favor of meaningful action, centers around the unfolding of character (of all things), and which builds into its not unadmirable design an intimation of propaganda.

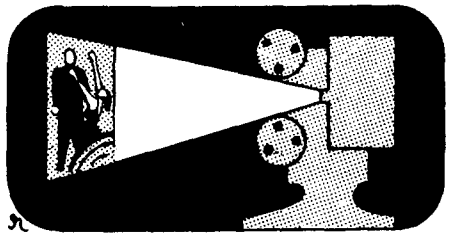
In general it is about the efforts of Patton's tanks to cut off the retreat of the Nazis before they can reach the comparative safety of the Siegfried Line. It begins beautifully with the camera's comprehensive sweep of a column of tanks moving up. We make the acquaintance of the men in the tanks in scenes of standard GI humor which yet have an edge because what's ahead is no longer so very far ahead. These men are trained and confident, but their conditioning drops away when a Nazi tank suddenly looms up round the bend of the road and they stare in bewilderment that is almost indignation at the ability of metal to penetrate metal and rip flesh and bone behind it. This is a moment of true warfare: it all happens in a second, and you don't know exactly *what* has happened except what you can guess from the sweat in the palms of your hands and the pits of your knees.

Among the newly-blooded soldiers, pretty much your friends by now, comes a sergeant to replace a tank leader killed in this initial action. A cocky veteran of tank warfare in Africa and Italy, he immediately sets out to tell everyone from the company commander to the grease monkeys how to conduct their affairs. He treats his own tank team with the childish arrogance of an old-time Prussian officer and, when opportunity presents, instructs the commanding general in strategy. Everything possible is done to show him up as a particularly offensive specimen — albeit one senses that the authors are harboring a surprise up their sleeves. When this twist comes it is well turned, and, of course, beneath the rough exterior of our protagonist beats a reasonable facsimile of a heart of gold.

It just won't work. The skilful writing and the acting of Steve Cochran have made this bully-boy too odious to enlist sympathy so late in the game, or even to condone him on the ground of necessity. As drawn, the character is real enough but he won't fit the specifications of a hero no matter how you revise them. If such moronic blustering as his was necessary to the make-up of the ideal combat soldier, then 95 per cent of the men of the Army of the United States were just a bunch of slobs. The interesting question here is why this team of knowing film-makers fell so far short after beginning so well. In the pacifist Thirties it was a critical fashion to find sinister meanings in the service melodramas and films of Annapolis and West Point life, which all the studios turned out annually. Maybe it's early conditioning, but I can't help wondering whether the Pentagon didn't have a hand in this one, rather a heavy hand. That aspect aside, the film is worth seeing if anyone is still interested in what it felt like to sit in a tank turret watching your friends get it and waiting to get it yourself.

David O. Selznick's second Golden Laurel Award, presented at the Venice Film Festival to that European film which contributes most to international understanding and good will, went this year, as last, to an Italian film, "Path of Hope" (Lux). Which is, among other things, sad commentary on the extent to which European films of 1951 contribute to understanding, good will, or anything but apathy.

The path of hope in this case leads straight out of Italy itself. Groundown Sicilian miners, faced with the closing of their mine, hear that there is work to be had in France and set out, on foot and minus passports, to traverse the whole Italian boot to the French border. The life they lead en route is as elemental and animal and horrific as the last chapter of "The Grapes of Wrath" — except that the film makes clear that life for them has always been pretty much like that. It takes many pains to make this clear in camerawork and acting that is good to excellent to over-ripe. Technique is here devoted to dramatizing personal or group anguish unrelated to its causes. The disintegrating agricultural society through which they pass acts on them in various ways, but they do not react: they endure. In what has become the obligatory scene in Italian film dramas the customary *padrone* hires them to break the customary strike, the regular farm workers attack them as scabs, the police break up the fight. You feel that the *padrone* wins not because he has the police behind him but because these peasants are too ignorant and broken-spirited to counter him intelligently. They can only run away.



I don't know what Italian film-makers think they demonstrate by portraying their countrymen in this wise. No one can beat them at the unhistrionic revelation of misery, but they nearly always imply that misery is built into the eternal design of things and that acceptance is the better part of valor. If they offer a solvent for wretchedness it is some momentary gesture of humanity which clears up the immediate problem but leaves the basic situation unchanged.

—RICHARD GRIFFITH.

SRL Recommends

La Ronde: The wry Viennese comedy "Reigen," by Arthur Schnitzler, now a thoroughly adult French picture spoofing worldly seduction. Currently banned in New York. (*SRL* Nov. 10.)

Detective Story: Faithful, moving adaptation of Sidney Kingsley play, well acted and only slightly modified for the innocent movie-goer. (*SRL* Nov. 10.)

The Browning Version: So accomplished a filming of the Terence Rattigan play about a stiff-lipped English schoolteacher that its basic sentimentality is almost acceptable. (*SRL* Nov. 10.)

When Worlds Collide: More good cataclysmic fun in science-fantasy about a new planet smashing into ours. (*SRL* Nov. 10.)

Across the Wide Missouri: What it was really like out on the plains with the Wild West men in 1829, based remotely on Bernard De Voto's book of the same title. (*SRL* Oct. 27.)

The Lavender Hill Mob: Alec Guinness as probably the world's most lovable bank robber. (*SRL* Oct. 13.)

The Red Badge of Courage: A translation of Stephen Crane's Civil War classic into what may well become a classic of twentieth-century American film making. Masterfully directed by John Huston; with Audie Murphy and cartoonist Bill Mauldin. (*SRL* Sept. 29.)

A Place in the Sun: Dreiser's universal values emphasized, his more dated polemics muted, in this well-acted remake of "An American Tragedy," expertly directed by George Stevens. (*SRL* Sept. 1.)

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Music to My Ears

INVITATION TO HAYDN—"R.S.V.P." BY OFFENBACH

IN THE latest instalment of his history of World War II Winston Churchill may be found saying, relative to an American plan for recapture of Burma: "Their national psychology is such that the bigger the Idea the more wholeheartedly and obstinately do they throw themselves into making it a success. It is an admirable characteristic provided the Idea is good." Nothing could better summarize the venture begun by a string quartet led by Alexander Schneider to play all eighty-three string quartets of Haydn in sixteen concerts in the Kaufmann Auditorium of the 92nd Street YMHA. To judge from the first program, the works will be prepared with scrupulous care, they will be played with ardor, taste, and an almost fierce devotion to the great man who wrote them. The concert showed that Schneider is good enough to lead any man's quartet, including the present one with two ladies (Karen Tuttle, viola, and Madeline Foley, cello; Isadore Cohen is the excellent second violin).

It showed, too, I think, that even three Haydn chamber-music works in succession tend to negate each other's virtues, not to speak of eighty-three. There was an absolute charm and freshness in the very first work (Opus 2, No. 2), a quartet *à la* Raymond Scott, in which the four strings were assisted by two horns who were, apparently, not counted in the visible total though highly evident in the audible one. Close kin to the kind of sound we know from the Mozart "Divertimenti," it is even more symphonic than certain of the early symphonies. Especially endearing were the horn flourishes in the finale (oddly anticipatory of the ones Mozart wrote into "Don Giovanni" at a certain famous point), brilliantly played by Weldon Wilbur and his wife, Kathleen.

Abstractly, there was more than curiosity value in the chance to hear the quartet marked Opus 1, No. 1 (in B flat), for it is a more homogeneous and closely knit work than one would have expected from acquaintance with such another early one as the familiar Opus 3, No. 5 (in F, with the "Serenata"). As for the C minor (Opus 17, No. 4) it is a powerful concept, particularly the contrapuntal finale. The F sharp minor (Opus 50, No. 4) and the C major (Opus 74, No. 1) followed.

Given the Idea, it is certainly intelligently approached in this choice of material from several phases of Haydn's career on each program. But is the idea good? To the extent that any untried idea is good, this one is; but the patterns of thought, the musical procedures, and structural concepts in these works are too closely inbred for real variety. I note, for example, that the series includes seventy-nine minuets (a few quartets have none, and several have two). Haydn was indubitably a great man, but even he didn't invent seventy-nine ways of writing a minuet.

* * *

Offenbach may not be a cure for all ills, but he certainly makes a merrier noise than nine-tenths of the things that are heard on TV these days; wherefore it was a welcome thought for NBC to include his "M. Choufleuri" in an adaptation by Dino Yannopoulos in its once-a-month opera series. Retitled "R.S.V.P.," it departs widely from the original bouffe, and in only one respect discursively: in an excess of talk for the narrator introduced by Yannopoulos to make the implausible believable. I thought he was a bore (though Larry Weber spoke his part capably) and would gladly have sacrificed him for more music, but that is just one man's (TV size 20) opinion. The size of the screen is not at all irrelevant, for with greater area of vision the frequent close-ups made Weber into a grotesque exaggeration of a man.

Of a large, encouraging aspect was the ease and fluency with which Virginia Haskins and Paul Franke did their acting and singing in front of the cameras. A likable pair of lovers who save her father's (George Irving) party by pretending to be the famous singers who have turned down his invitation (hence the title), they looked well and sang charmingly while playing admirably into the "hands," so to speak, of the cameras. It may well turn out that this kind of volatile make-believe is more suitable for televised opera than the kind where a character freezes to sing a four-minute aria; certainly NBC is giving its staff latitude to find out. Kirk Browning showed real ingenuity in his camera adaptation of Yannopoulos's action, and the musical score was finely paced by conductor Peter Herman Adler.

—IRVING KOLODIN.

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Ballet. *When the British Sadler's Wells Ballet first crossed the ocean two seasons ago it was received with tumultuous enthusiasm by American audiences. Many were the reasons for this acclaim. One could point to the inspired conducting of the late Constant Lambert, to the artful characterizations of Robert Helpmann and Frederick Ashton, to the mounting splendor of "The Sleeping Beauty" and "Swan Lake" when given at full length. But the focal point of enthusiasm was centered on the dancer Margot Fonteyn, who quickly established herself as a reigning ballerina of our day. Miss Fonteyn, now in her early thirties, made her professional debut in 1934; already two books, of English origin, have been devoted to her (see review below). From England also come Cecil Beaton's reminiscences of the ballet and Baron's book of ballet photographs, with commentaries by Arnold L. Haskell (p. 68).*

Eulogies for a Ballerina

MARGOT FONTEYN. By Gordon Anthony. New York: British Book Centre. 131 *pp.* $3.

FONTEYN: Impressions of a Ballerina. By William Chappell. New York: The Macmillan Co. 136 *pp.* $4.50.

By Russell Rhodes

IN A SERIES of sixty monochrome studies and a colored frontispiece Gordon Anthony, busiest and possibly most celebrated ballet photographer, has produced his personal record of progressive highlights in the career of Margot Fonteyn, prima ballerina of the Sadler's Wells Company, from her first appearance in a definite role in Dame Ninette de Valois's "The Haunted Ballroom" in 1943 until her triumph as a dramatic character dancer in the same choreographer's "Don Quixote."

Fonteyn cannot be called a "typically English" dancer, despite her training. Her real name (Margot Fontes), her appearance, and the emotional warmth she brings to her roles suggest Gallic antecedents. Anthony notes this in her part in "The Rake's Progress." But it stands her in admirable stead in the taxing duel roles of Odette and Odile in "Le Lac des Cygnes," the pyrotechnics as Princess Aurora in "The Sleeping Beauty," and in her conception of Giselle as a simple country girl shattered by the revelation of Albrecht's duplicity so that her madness is a realistic development from her personal desolation.

Recognizing that ballet is a never-never land of superlatives where only perfection is tolerated, one nevertheless cannot erase memories of truly ineffable performances by such seasoned exponents as Markova (whose leaving Sadler's Wells opened the door to Fonteyn's subsequent stardom there), Danilova, and Toumanova. "Greatest living ballerina" is a judgment open to challenge.

Anthony's photographs capture the dancer as if in continuing flight; his accompanying comments are more the personal admiration of a diarist than the analysis of a critic. Dame de Valois, Mr. Anthony's sister, under whose direction at Sadler's Wells Fonteyn flowered, contributes an appreciative foreword in which she declares rather ambiguously, it seems to me, that her protegee's performance over here has "revolutionized the American attitude towards the classical ballerina."

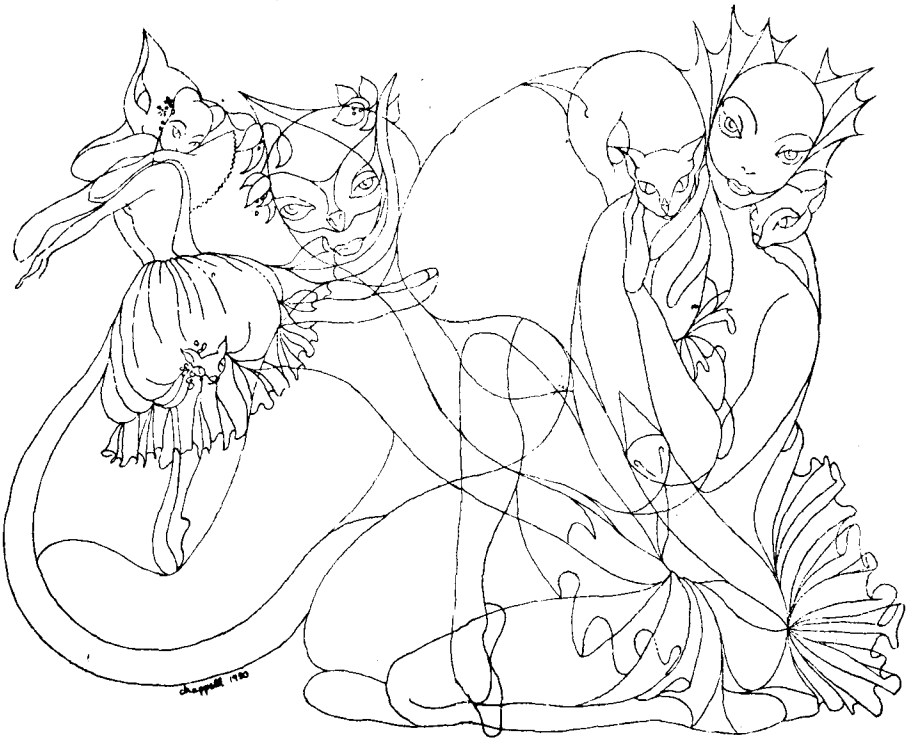
* * *

MR. CHAPPELL'S book is unadulterated eulogy. As a former ballet dancer, sometime partner of Fonteyn, and performer with Ida Rubinstein's and the Sadler's Wells companies, he exhibits sound critical judgment when discussing the dance, even though he frequently fails in clear English compositional expression. Nevertheless, out of a forest of purple prose and verbose phraseology, Fonteyn shines as a prima ballerina.

Fonteyn, to Chappell, is "a work in progress . . . the handiwork of the gods . . . a book, a painting, a poem which cannot be finished until she ceases to dance." He scorns the role of biographer, although it might have made more interesting reading had he humanized his goddess through anecdote and some of the facts of her career that he disdains.

The author sprinkles his pages with his own *fin de siècle* etchings in which cats have a prominent spot. He says he shares Fonteyn's fondness for felines. He concludes with a confession of the futility of adequate ballet criticism, lyricizing his subject thus: "I love Fonteyn as a ballerina and a friend. I think Fonteyn is a perfect example of a great dancer, physically, mentally, spiritually, and technically."

Cecil Beaton contributes a series of forty photographs which state the case far more eloquently than Mr. Chappell's ornate writing.



—End-paper design by William Chappell, from "Fonteyn."

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Dance Bouquet

BALLET. By Cecil Beaton. New York: Doubleday & Co. $3.50.

By LAURA CLANDON

THIS attractive book, charmingly and generously illustrated with drawings and photographs, is Mr. Beaton's bouquet to the ballet. In fairly chronological order he relates his impressions of various dancers, companies, and ballets from Pavlova (yes, she started Mr. Beaton, like many others, on his lifelong addiction) to the present day. But his opinions on dancing, though effusive, are quite orthodox; he provides no startling insights on either performers or choreography. His descriptive phrases are all well-worn cliches by now—"ethereal" Pavlova, "witty" Lopokova, "volatile" Massine, "brilliant" Danilova, etc. And where he does veer from the conventional he is sometimes in error, as when he mistakenly confuses Riabouchinska's lightness and gaiety with a brilliant technique, and some American dancers' bounce and passion with a lack of it.

However, Mr. Beaton is a designer and photographer of distinction, and he has much of interest to say on the pictorial aspects of ballet. He re-creates very well the shock and thrill that ripped through the artistic world when Europe first met the bold and brilliant sets, costumes, and music of the revolutionary Diaghilev company. Diaghilev's work in bringing serious painters and musicians into the ballet and in stimulating the whole field of theatrical art is given its just due. And Mr. Beaton makes the valid point that ballet in the Western world is still struggling, in some places quite successfully, to return to where Diaghilev left it—a complete and wholesome amalgamation of all its varied elements: dancing, music, choreography, and decor.

Mr. Beaton has designed about a half dozen ballet productions so far, and his tales of the creation of a ballet and his own difficulties with strong-willed personalities are amusing. This in spite of a bit too much rapture over sequins on mauve and various delectable shades of blue under pink lights.

One of the most interesting stories he tells is of an unsung hero of the ballet, the late Sir Charles Cochran, the great English showman. From Diaghilev's death to the re-forming of the Ballet Russe under Colonel de Basil, there were three long, lean years for the dancers and artists of the defunct company. Sir Charles stepped into the breach and hired many of them to do

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miniature ballets for his revues. Not only did he use many of the Russian artists like Massine, Nemchinova, and Balanchine, but he encouraged young English dancers as well, besides keeping up the high standard of stage design with artists of the order of Derain and Picasso. He kept his finger in the ballet dike until the two fine English companies, Ballet Rambert and Saddler's Wells, started on their way and the re-emergence of the Russian company began to make ballet a popular and familiar art throughout Europe and America.

For the balletomane this book does not offer much that is important or new, except some of the pictures. But it is simply and brilliantly written and so pretty a book that it will grace a ballet library handily.

Ballet Notes

BARON AT THE BALLET. Introduction and commentary by Arnold L. Haskell. Morrow. $10. Baron—his full name is Baron Nahun—has been concentrating his photographic efforts on ballet since 1935. Arnold L. Haskell has been concentrating on ballet for—well, let's call it a generation. Both are very big men in their field, and between the two of them they have furnished a beautiful and well-printed book.

Baron is the one featured in the title; and, of course, his superb and sensitive photographs are the *raison d'être* of the book. But, by the time one has finished going through it, it becomes clear that Haskell and Baron are at the ballet; the effort is plural. Haskell's running commentary traces the characteristics and influence of ballet companies beginning with the Diaghilev era, with special focus on ballet companies now functioning in England. Almost every picture in the volume carries with it some critical comment, pro or con; and while some of Haskell's commentary is inclined to be sweeping, it carries authority whether or not you may agree with every detail.

A good number of the Baron photographs are posed shots. Others are action scenes taken from the wings, or backstage, or perched on a fly. He himself mentions fifteen of his favorites, including two in the marvelous series he took of Petit and Jeanmaire in "Carmen." But it is surprising that he did not mention the Degas-like grouping in one of the "Sylphide" pictures or the electric and perfectly balanced one of "Fancy Free."

There are a couple of minor factual mistakes, including a caption that makes Toumanova about four years younger than she actually is.

—Rosalyn Krokover.

—*By Baron, from "Baron at the Ballet."*

Tallchief and Skibine in "Concerto Barocco"—"the effort is plural."

LET'S MEET THE BALLET. By Dorothy Samachson. Schuman. $4. Here is still another book for ballet beginners. This one includes the usual ballet history, stories of a few representative ballets, and discussions of what is expected of the choreographer, composer, designer, and dancers when a new ballet is under way.

Factually the book is dependable. Dorothy Samachson is an accompanist and student of the dance who obviously loves the subject. What is the word for it? Oh, yes. Balletomane. Unlike many balletomanes, though, the author imparts her knowledge and her ideas simply and directly. Furthermore — and this makes Miss Samachson a rara avis in the balletomaniac aviary—she makes it quite clear that her opinions are not necessarily holy writ.

The departure from the norm in this little volume of 200 pages are the interviews with specialists in various phases of the dance. Through these interviews the author has been able to furnish her readers with first-hand information on the questions most generally asked of dancers by the novice. The character dance is explained by Yura Lazowsky, the ballet by Alexandra Danilova, ethnic dance by La Meri, and modern dance by Doris Humphrey — all leaders in their respective fields.

There are numerous illustrations — over a hundred plates, some of them rather unfamiliar. From the famous collection of George Chaffee there are many lithographs. Personalities of the Diaghilev period are well represented, and the present-day field is treated most generously. There is a limited and selective listing of ballet and operatic ballet music on records, a bibliography, and an illustrated glossary of ballet terms. —R. K.

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FICTION

(Continued from page 19)

long, endlessly detailed accounts of gambling operations, political set-ups, and so forth. In a factual account of a subject sheer detail has great value. But fiction must deal principally with human relationships to which background should be completely subordinated. When the background takes the center of the stage human relationships, and even character, go out the window.

There are some vividly brutal scenes in this book; the author seems to have quite a comprehensive grasp of the crime situation in America; and, as noted above, his aim was high. But in total effect "The Big Brokers" is very disappointing. However, I doubt if anybody else could do much better with the subject, a tough and unwieldy one. It is like trying to write a novel about the banking system of America.

Bondage of Fear

THE MARCABOTH WOMEN. By Viña Delmar. New York: Harcourt, Brace & Co. 273 pp. $3.

By JOSEPHINE LAWRENCE

RUBY WAS extraordinarily beautiful. She was also cheap, without standards or principles. She reminded one of her sisters-in-law of the little, furry animals of the woods who look after themselves—and themselves alone—and survive. No one expected the creatures, Enid Marcaboth reasoned, to have a code of ethics: Ruby was just as uncomplicated. She was the last person in the world you'd expect to be an instrument to save the souls of three of the Marcaboth women. Yet, simply by being herself, she released them from the bondage of fear.

This unconscious agent was twenty years old on the day Viña Delmar begins her story. Simon, eldest of the four Marcaboth brothers, had brought Ruby into the family as his second wife, Simon being fifty and with children grown. He was rich, with a fabulous mother, the matriarch type. Zeda Marcaboth expected family birthdays to be spent with her, and Simon and Ruby were to be summoned to dinner on Ruby's birthday night. Ruby had made up her mind not to go.

This brief conflict, lasting one day, is a key in the expert Delmar hands to unlock the hearts of a dozen people, no one very lovable, no one very

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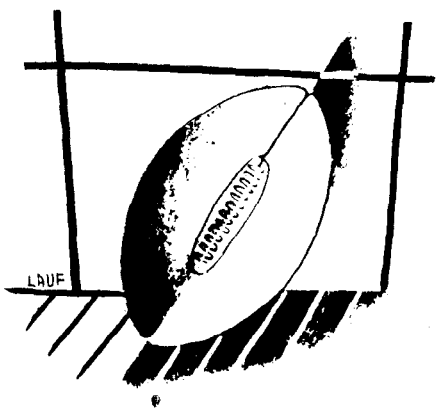
happy, and no one even very good. They are, however, so human and so sad and are presented with such warmth and compassion that it is possible to feel pity for each in turn—including Ruby, that furry little fox.

The Marcaboth men were rather feudal in their attitude toward the marital relationship. They instructed, their wives obeyed. Commanded to carry gifts to Ruby on her birthday, Enid, Judith, and Solime went forth. They found Ruby in the briefest of bathing suits, entertaining her lover beside the swimming pool. She had dismissed the servants for the day. In her reception of them, neither defiant nor confused, the three sisters-in-law read a stinging lesson: Ruby, unfaithful, cruel, greedy, was in absolute control of her life, a woman without fear.

For these other wives, so unlike in their backgrounds, their terrors, and their shattered dreams, were brought up short by the realization that they were moral cowards and like cowards had died many deaths and were likely to die more. It would have been difficult even for these fundamentally honest women to have recognized Ruby as the angel with a flaming sword; nevertheless, she had the power to reveal their shriveled spirits to them. Not liking what they saw, Enid, Judith,



and Solime began to set their personal lives in order.

They succeeded, but Zeda, who was old and tired, went down to defeat. Viña Delmar's writing is smooth, skilled, controlled, with an accumulative impact. And it leaves a faint touch of bitterness, like aloes, on the tongue. In the end Ruby won, of course. Before she ate her birthday dinner with her mother-in-law, she had set the price—a diamond bracelet from her husband—and had established a barter basis for future transactions. Afterward, Zeda, alone in a dark room filled with regrets, thought her mistake had been to build. "If there was nothing built, then nothing was demolished. There was no disappointment, without there first having been hope."

Your Literary I.Q.

By Howard Collins

THERE WERE GIANTS IN THE EARTH

The following quiz concerns ten famous giants who stride through the pages of literature. Fannie Gross, of Asheville, North Carolina, asks you to name the characters and the stories in which they appear. Allowing five points for each correct answer, a score of fifty is par, sixty is very good, and seventy or better is excellent. Answers on page 81.

1. Nearly 18,000 cows were required to supply the milk for this giant when he was but a babe.
2. This inventor of hunting, fishing, and logging was always accompanied by a huge ox.
3. In a jealous rage this blind shepherd killed his rival in love by hurling a gigantic rock at him.
4. This tremendous half-wit, who had a mania for petting soft creatures, broke a girl's neck without even trying.
5. Neither the bullet wound nor the cracked rib he had suffered prevented him from tearing the muscle from the arm of his worst enemy.
6. This barbarian slave with incredible loyalty to a princess saved her from martrydom by subduing a savage bull.
7. Sometimes in sunny weather this cruel giant had spasms and lost the use of his hand.
8. Because this sluggard ruptured himself lifting a washtub full of water he missed being hired as a strong man in a circus.
9. With one blow he harpooned an old sea captain in self defense.
10. He was more than twenty feet tall, had twenty-two wives, and broke the back of an inventor for trying to steal one.

Fiction Notes

THE SECOND CIRCLE. By Winston Brebner. Viking. $3. Borrowing his title from Dante, Winston Brebner writes of two young lovers whose ill-fated passion plunges them into the eternal anguish of hell's second circle. It is a moving story set in Northern Italy, which remains lovely despite the ravages of war. But this is not the usual war novel with its tough-talking, brutalized soldiers and humiliated civilians. Although they have gone through an inhuman experience both conquerors and vanquished retain human dignity and sensitivity.

On the last day of the Italian phase of the late war Pio Gentile, an American of Italian parentage, finds himself in a lakeside town where his fellow soldiers invite local citizens to a peace celebration. Here he meets a modern Francesca, a young war widow, whose gentle understanding soothes his tormented conscience. He had watched members of his outfit drown (a fate he escaped by accident) and had failed to go to their aid.

Pio's innocent meetings with Francesca lead to a fleeting idyll at a mountain retreat. But the outside world impinges on their exquisite isolation. His unit is sent to Florence, where he unhappily awaits detachment. Learning of Francesca's pregnancy, he is determined to abandon his Boston home and scarcely-remembered wife in order to marry her; but a relentless fate drives the lovers, like their Dantesque prototypes, toward suffering and tragedy.

In his first novel the author displays a mature understanding of idealistic young love confronted by painful reality. Even the melodramatic pursuit toward the end, when Pio races in a stolen jeep to the stricken Francesca, does not result in spoiling an essentially fine novel.

—Ray Pierre.

THE CAPTIVE WITCH. By Dale Van Every. Messner. $3.50. Discounting its lurid title, Dale Van Every's fourth novel is an engrossing tale of the Kentucky frontier and of the people who supported George Rogers Clark in his expeditions against the British and their Indian allies. Unlike many stories of this genre, it takes its substance from an interplay of character and plot rather than from a succession of bloody massacres and impassioned embraces.

After the victory at Vincennes, Adam Frane maneuvered Clark into sending him back to Virginia with a party of war prisoners. Adam wondered what it would be like seeing Cynthia Wyeth again after nine years

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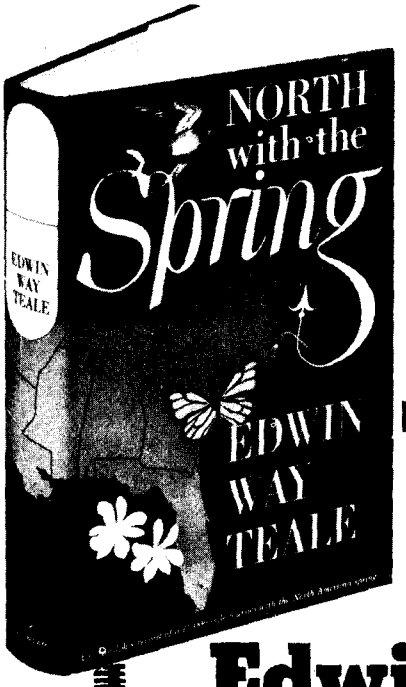
but their first meeting was convincing proof she was still the only woman he wanted. When Cynthia's brothers offered him a share in their new land venture all his wishes seemed certain of fulfillment. Then suddenly Adam found himself inextricably involved with Nita, a white girl held captive since childhood by the Cherokees, and all his plans seemed destined toward ruin.

Adam's relationship with this savage little creature, who first hates and then loves him with passionate devotion, makes up the most entertaining portion of the story. There's an abundance of humor in the problems Adam encounters while trying to meet his responsibility toward Nita and yet keep from losing Cynthia. It is not until after he has rejoined Clark in repulsing the British attacks on the settlements that Adam is able to return to the woman of his choice.

—JOSEPH M. GRANT.

THE TRAIN LEAVES AT MIDNIGHT. By Vaslav Solski. Crown. $3. This is a swift-moving story about Polish partisans during World War II, embedded in a story about still another rigged trial in Communist postwar Poland. The underground tale displays all the familiar features of that sorely over-wrought genre of fiction: the parachutist from England, the rigid cell organization of the resistance, its political dissensions smoldering beneath the general patriotism of a suppressed and tortured nation, a greedy man's treason, a love conflict, the carefully prepared assassination of a wretched German general, and the sardonically comical demoralization of the Nazi occupiers. The competently constructed narrative has its moments of suspense, and also holds some surprises. But the whole has left at least one reader rather cold. That may be the fault of the writing, which is partly overmelodramatic, partly pedestrian (the publishers don't tell whether this is a translation). There is no doubt that a great deal of factual material has been used in both stories; but somehow they lack the ring of authenticity.

Considering the theme of the prologue and epilogue—Soviet tyranny—Mr. Solski might have been tempted to have the real tragedy of the Polish resistance fighters enter his book, that is, their initial cooperation with the advancing Russian army and their subsequent betrayal by it in the battle of Warsaw. But there is no sense in wishing for another novel than the one present. Suffice it to say, then, that it succeeds for stretches in holding the reader's attention, and is not



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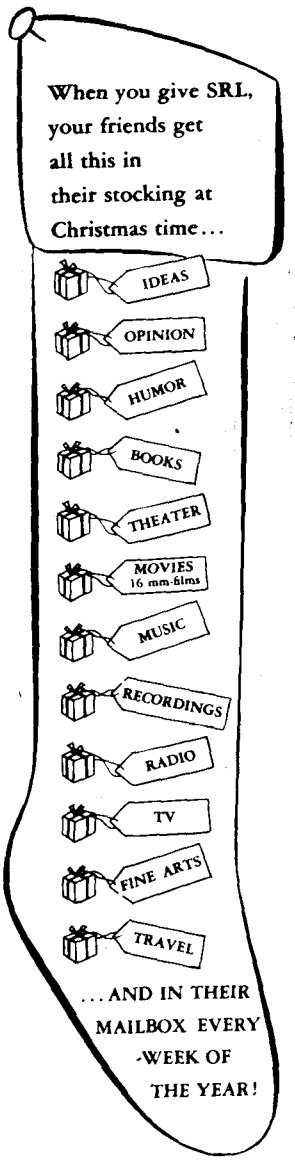

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11-17

likely to add anything to his knowledge of Poland's recent history.

—ROBERT PICK.

TRACY'S TIGER. By William Saroyan. Illustrated by Henry Koerner. Doubleday & Co. $2.50. Mr. Saroyan, or his publishers, have thoughtfully provided a few appropriate jacket adjectives to be applied to this latest work from the pen of the master. This is, you should know, a "tender love story," a "tenderly humorous novel," and tender as all get out Mr. Saroyan has kept it from the word go. In fact it's so tender that, as they say of some Thanksgiving turkeys, it practically falls apart when you look at it.

The story is of Thomas Tracy, one of Mr. Saroyan's innocents, who came to the big city, met and fell in love with Laura Luthy, lost her, found her again in a mad house, and, of course, lived happily ever after. There is also a tiger mixed up in the affair. The tiger is really a black panther. Even more really he is "love," as Mr. Saroyan points out with considerable more grimness than he customarily uses in dealing with these symbolic matters. There is, further, an eccentric psychiatrist, a lovable policeman, and a host of other quite mad characters of the type that people Mr. Saroyan's rather special cloud-cuckoo land. It is all supposed to be very delightful, moving, and of course meaningful. There are undoubtedly many readers who will continue to discover these qualities flowering in the sugary atmosphere of Mr. Saroyan's fables. The rest of us will have to settle for the occasional witty conceit and happy turn of phrase which the author still throws off now and then.

The drawings of Harry Koerner have a genuine charm.

—EDWARD J. FITZGERALD.

THE SIXTH COLUMN. By Peter Fleming. Scribner. $2.50. Mr. Fleming, travel writer and satirist (memorable for his fantasy about Hitler, "The Flying Visit"), is at his nimble best in this clever political diversion.

British Intelligence, in a state of bureaucratic befuddlement over an ingenious Moscow-inspired plan to impair the character of the English people, turns at last to one Archie Strume, creator of mystery thrillers, for help. The situation involves the diabolical simplicity of "Plan D," which is only accidentally discovered, a distinguished refugee from the Soviet named Gluterov, a charming British radio commentator named Osney, and the Peace Guild, an organization devoted to the belief that a "moderate" group exists in Russia and will inherit the State from Stalin.

Archie, of course, finally comes up

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with all the answers, but not until we meet a Persian cat named Blue Nile, find a bomb in Osney's own apartment, and get to the root of nefariousness among the passengers of the Sycorax (including Cabinet Ministers, Chiefs of Staff, Osney, and a peculiar chap named Boy Endover), world's largest airplane on a spectacular test flight.

Mr. Fleming's diversion is very urbane fun, but there is a plenty of unlabored seriousness in his picture of how open and effectively an underground can work toward the establishment of political bridgeheads between constitutional authority and dictatorship. "The Sixth Column" (you'll have to read the book to get the definition) is spoofing with a sting. The jitters have rarely been packaged with such intelligent jollity.

—CHARLES LEE.

THE BLACK FOX. By Gerald Heard. Harper. $3. The title-page of "The Black Fox" bears the subtitle "A Novel of the Seventies"; the jacket, the subtitle "A Novel of the Supernatural." At first sight the second seems the more important characteristic. But perhaps not; and certainly the two sides of the book play beautifully into each other's hands. For black magic is never so effective as when it invades the comfortable, rational world of Victorian England—most of all when, as here, the setting

FRASER YOUNG'S LITERARY CRYPT No. 439

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 439 will be found in the next issue.

X E F S S K W M F S L Q S

ESLWFLQSN SKWMFSLQS;

XTS BLRBOBRFHK LSOSE

HNNSEXN TBCNSKA CWES

XTHL ZTSL TS AWEISXN

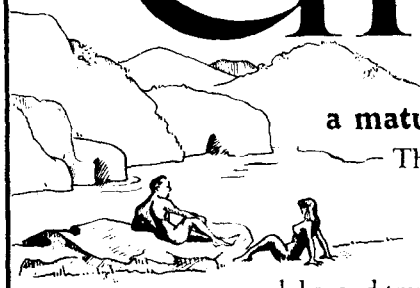
TBCNSKA. —HLRES IBRS.

Answer to Crypt No. 438

A kiss is the anatomical juxtaposition of two orbicular muscles in a state of contraction.

—CARY GRANT.

THE
Second
Circle



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"...a lyricism that gives to the love-idyll a genuine beauty."
—JAMES HILTON, *N. Y. Herald Tribune Book Review*

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—EDWARD LAYCOCK, *Boston Globe* $3.00

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is a cathedral close; and perhaps (I hope we are not flattering ourselves) with all our conflicts we have attained a degree of self-knowledge which makes difficult the thorough, self-deceiving hypocrisy which gives the Powers of Darkness their firmest base. ("And the Devil did grin, for his favorite sin is the pride that apes humility.") When Canon Throcton, a distinguished Orientalist, overheard Canon Simpkins, his rival for the vacant archdeaconry, slandering him to the bishop, hinting that Throcton is rather a Sufi than a Christian, and when he found that Simpkins had been given the post it was natural for him to feel some resentment. And when, in one of his Arabian authors, he found a spell for destroying a man's enemy it was forgivable that he should try it, even if he pretended to himself that he meant nothing by it. Even when he did not take off the spell as his rival wasted away, even then if he had acknowledged himself a murderer things might have gone better with him. But he persisted in persuading himself that that is how superstitions begin, and one must not argue *post hoc, ergo propter hoc*. That was the beginning of his haunting. As his spell had made use of Canon Simpkins's hair-combings and spittle, so Canon Throcton is haunted by dirty, hairy things—bits of fluff, spiders, hair on his pillow, a dead fox in the garden.

That is not the end; even Canon Throcton can be saved. Nothing more moral than magic, properly understood. As E. R. Eddison pointed out in "The Worm Ouroboros," even with the leverage of magic there is a kind of conservation of energy: illusions can be produced easily, but real effects demand a corresponding expenditure of soul-stuff by the magician. And white magic *is* stronger than black; that is one of those profound truths which it is difficult to tell without appearing mawkish. Mr. Heard succeeds brilliantly, partly because, like "The Cocktail Party," he does not imagine that salvation is easy. According to your taste "The Black Fox" deserves a place on the shelf with either Montague Rhodes, James's ghost stories, or with the philosophic romances of Charles Williams and C. S. Lewis.

—Basil Davenport.

Fog Over Big Sur

By Eric Wilson Barker

NOWHERE it was, or so it might have been.
Somewhere is what eyes see, hands touch and feel,
hoard up in their retentive second skin
for days when love's a memory in the eye,
roughness of stones and trees stroked into hands
is rubbed like shells examined far from sea.

Somewhere it was, but fog had canceled it.
All known nearby, anonymously drowned,
showed bar nor shoal, nor rolled a sun-sick bell
across the sea's thick cloud, crying to me:
"Though hidden now as we are hid, but wait
for entering sun revealing each to each,
then come with your reminiscent hands and eyes."

Shut off from sea and sky, from rock and tree,
all senses strained to one that hears in dark,
I leaned against the fog as leans a tree
against the pouring wind. And talk dripped
rustling down like raining eaves from stones
and leaves along the blind wet coast:

"Sun is not all. Here we drink fog like rain.
Smoked up from Mother of Oceans, this dense wall
baffles our fiercest god. Not just for him
open our thirsty mouths, our sucking pores.
Your hands and eyes like sponges have drawn in
that which the sun absorbs. Our other nature
holds you off like spurs when the sea's mood
bans trespass in the cloud that blinds the sun."

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EISENHOWER...

(*Continued from page 24*)

enemy. It is living underground. It is starvation, and the migration of vast armies of homeless people. It is the paralysis of a nation's entire life. It is demoralization, lawlessness, plunder, destruction, despair.

The United States has never known war in this sense, and may therefore not be willing to exercise the patience and caution in the quest for peace, may not stop to analyze the import of some decision involving war, and thus almost inadvertently precipitate the last great holocaust for Western civilization: so Europeans argue among themselves and with American visitors.

The Europeans believe that General Eisenhower understands war. That is another reason why he enjoys such universal confidence here. The mention of Senator Robert Taft's isolationism or of General Douglas MacArthur's Far Eastern emphasis for U. S. foreign policy can make Europeans shiver. The triumph of either of these schools of thought in America would be regarded as a disaster here.

It is felt here that General Eisenhower understands that the security of the United States and of the free world is inextricably bound up with that of Europe.

It is this feeling for General Eisenhower as a leader, as a statesman, as a general who understands war, and as a man with a vision of peace and unity for Europe, that makes talk about his possible candidacy for the Presidency of the United States even more pointed on the Continent than in America. He is regarded as a man who can deal with the elements of hope and life as well as fear and death. Speculation here or at home on whether he will be called to an even higher responsibility and service should not obscure the great achievement in the face of formidable obstacles and grave perils with which General Eisenhower has given fresh hope to Europeans.

The task ahead is staggering. Many arduous measures will have to be demanded of both the United States and Western Europe. Still, the best of the American genius for peace as well as war has been seen in action here. It has given hope to the peoples of Europe in a grim period of trial and danger. It should be certain that at this juncture of history the peoples of Europe and America will be found neither inadequate nor uninspired as they respond to the magnificent challenge of General Eisenhower's leadership.

—WILLIAM D. PATTERSON.

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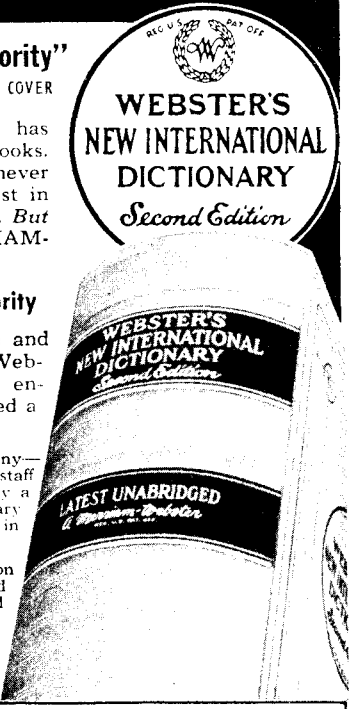

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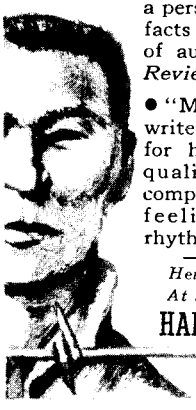

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BLACK SHEEP, RUN *Bart Spicer* (Dodd, Mead: $2.50)	Only chance that Carney Wilde, Philadelphia eye, has to shrug off murder rap is to nab killer, thereby getting Captain Grodnik of city cops restored to duty.	Conscientious and intelligent handling of plot and people adds to zest of a spirited performance.	Nice job
THE QUEEN'S AWARDS: SIXTH SERIES *Ellery Queen, editor* (Little, Brown: $2.75)	Fourteen short-story prize winners in *Ellery Queen's Mystery Magazine* contest are headed by Charlotte Armstrong.	Sort of masters' tournament. Also in cast: Craig Rice, Stewart Palmer, Hugh Pentecost, Oliver La Farge, C. S. Forester, Lord Dunsany, et al.	Pleasant variety
CORK ON THE WATER *Macdonald Hastings* (Random House: $2.50)	Wild goings-on in Scottish Highlands involve mixed bag of characters, also aging insurance tycoon who solves problem in line of duty.	Unusual setting, fine suspense, neat humor, vivid action, and, to top off, some great salmon fishing.	Very good
PANIC IN PARADISE *Alan Amos* (Crime Club: $2.50)	Panama treasure hunt involving civil servant's family and ex-GIs leads to terror, violence, untimely deaths. Solution intramural.	Narrative is forward-passed to various participants; lady characters given to frequent hysterics, and small wonder.	Confusing
YELL BLOODY MURDER *Joseph Shallit* (Lippincott: $2.50)	Shift of corpse to preserve good name of Pa. mountain resort leads to complications, but Dan Morrison and cops untangle difficulty.	Characters largely overdrawn stereotypes; dialogue painfully flip; slow-starter, but pace improves.	Not a must
COOK UP A CRIME *Charlotte Murray Russell* (Crime Club: $2.50)	Midwest widow is done in and Jane Amanda Edwards has high old time helping Detective Captain Hammond finger responsible party.	Not for ladies only, though culinary chit-chat will give them bigger wallop.	Novelty number
THE CASE OF THE ANGRY MOURNER *Erle Stanley Gardner* (Morrow: $2.50)	Mom and daughter work at cross purposes to clear each other in death of rich young rake, but Perry Mason interrupts mountain vacation to set justice triumphing.	Courtroom stuff, present in generous dose, is full of zip and gavel-pounding.	Bell-ringer
GOOD LUCK TO THE CORPSE *Max Murray* (Farrar, Straus, and Young: $2.50)	Many-womaned oil man Julian Ashford finds self in murder jam in Nice and has tough time. French cops little help.	Involvements of hero's private life tend to retard pace.	Slowish
COPY FOR CRIME *Carol Carnac* (Crime Club: $2.50)	Lady decorators locate nice London digs but find selves in hot water despite defective plumbing. Rivers of the Yard closes case.	Credibility of characters and sureness of handling largely atone for mildly involved solution.	Smooth going
DEAD MARCH FOR PENELOPE BLOW *George Bellairs* (Macmillan: $2.50)	Maiden lady's plop from window introduces Inspector Littlejohn of Scotland Yard to family of short-tempered eccentrics.	Detection plodding but effective; characters authentic despite whimsies; humorous touches abundant and agreeable.	Cozy
THE MAN IN THE MIST *Francis Bonnamy* (Duell, Sloan & Pearce: $2.50)	Canadian spy trials upheave violent aftermath in Niagara Falls area; Prof. Shane of U. of Chi. has hands full.	Local angle well and interestingly handled; action rather fitsy-starty.	Middling

—SERGEANT CUFF.

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NEW EDITIONS

IN THE *Revue des Deux Mondes*, in 1843, Sainte-Beuve expressed the conviction that Byron and the Marquis de Sade had been the greatest inspirers of "our modern writers," the one conspicuously, the other clandestinely—but not too clandestinely; and he advised the readers of then popular fiction, if they wished to "get to the bottom of the chest and discover the secret staircase behind the alcove," not to let go of the key that he was placing in their hands. Almost ninety years later Mario Praz grasped this key firmly, thrust it into every lock that it had the least possibility of fitting, and—after exploring the foul depths of the chest and testing every tread of the secret staircase—published his findings in "The Romantic Agony," which was translated from the Italian into English by Angus Davidson, in 1933. Long out of print, highly praised by some critics, ridiculed by a few, this remarkable book has been reissued, with minor corrections and some supplementary material, by the Oxford University Press ($8).

Only one of Professor Praz's chapters is entitled The Shadow of the Divine Marquis, but that shadow falls across almost every page; for this study of erotic sensibility is, centrally, a study of sadism, with all its variations and ramifications, as it found expression—principally in France, in Swinburne's England, and in D'Annunzio's Italy—during the Romantic and Decadent periods of nineteenth-century literature. Associated with sadism, and often interlocked with it, were incest, homosexuality, and the persistent literary types of the Medusean beauty, the Fatal Man, and the Fatal Woman. Professor Praz does full justice to all these types and themes, tracing their repetition and progress from book to book, from decade to decade, from their manifestations in the earlier years of the century down to "that extraordinary conflagration of cerebral lechery which occupied the end of the century and gave the impression of a genuinely imminent catastrophe." The authors whom he cons and cites range qualitatively from Jules Janin, Joséphin Péladan, and Frederic Soulié, through Catulle Mendez and Marcel Schwab, to Gide, Baudelaire, and Flaubert. The evidence that he marshals in support of his thesis is almost overwhelming in its bulk. Just how much how many authors owed directly to the divine Marquis, who preached the prosperity of vice and the misfortunes of virtue, the joys of algolagnia, and the triviality of murder—this, of course, remains a question; but the evil was in the air. It may be that Professor Praz, in a few instances, has rather rudely tried Sainte-Beuve's key in locks where it does not really fit, but "The Romantic Agony" cannot be discredited by the sneers of a few unreliable critics. Citing chapter and verse with tireless erudition, it charts the course of a morally sick and perverse literature through the better part of a century. In no other book is it possible to find so completely documented a nosology of nineteenth-century Romanticism and Decadence.

"Modern Short Stories" (Oxford, $2.40), edited by Marvin Felheim, Franklin B. Newman, and William R. Steinhoff—all of the University of Michigan—is a textbook anthology of twenty-five stories that will impress the reader with the wide resourcefulness, diverse attitudes, and technical range of the practitioners of a most popular art. The list of authors' names, beginning with Katherine Mansfield and ending with Sean O'Faolain, is a distinguished roster. Thomas Mann is at his best in that hypnotic story of hypnotism, "Mario the Magician," as are Mary McCarthy in her cruel little tale of another entertainment that went awry, and Maugham in "The Door of Opportunity." But these are only three specimens of excellence that might be matched by many from the same collection. The Oxford Press also gives us new editions of three World's Classics—"Social Contract, Essays by Locke, Hume and Rousseau" ($1.25), Trollope's "Orley Farm" ($2), and "Jonathan Wild ($1.25). The first contains required reading for anyone who would think about the nature of the State; the second is highly prized by Trollopians; and the third holds one of my favorite lines—in which Fielding says of Fireblood and the chaste Letitia, "he in a few Minutes ravished this fair Creature, or at least would have ravished her, if she had not, by a timely Compliance, prevented him."

—BEN RAY REDMAN.

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ALL THE KING'S MEN *Robert Penn Warren* (Bantam: 35c)	The rise of a Southern demagogue from the farm through the law to dictatorship of a state. Based roughly on the career of Huey Long.	Pulitzer Prize novel for 1946. Fast-moving melodrama observed with the eye of a camera and inscribed with the hand of a poet.
ANDROCLES AND THE LION *Bernard Shaw* (Penguin: 35c)	The text of the 1913 play. Androcles, an early Christian, seeks martyrdom but is frustrated by the lion. Prefaced with Shaw's observations on Christianity and the New Testament written in 1915.	One of GBS's wittiest satires.
APACHE GOLD AND YAQUI SILVER *J. Frank Dobie* (Bantam: 25c)	Eight stories about the attempts of white men to wrest the secrets of Southwestern gold and silver mines from the native Indians.	Colorful, suspenseful adventure yarns, admirably spun.
BURNING BRIGHT *John Steinbeck* (Bantam: 25c)	A play written in novelette form telling of the dilemma of a heredity-possessed man who discovers he is sterile and must embrace as his own another man's child.	Form fresh, theme grand; but work is flawed by unreal dialogue and shallow characterizations.
CAKES AND ALE AND OTHER FAVORITES *W. Somerset Maugham* (Pocket: 35c)	Complete novel ("Cakes and Ale"), text of play ("The Circle"), four short stories (including "Rain" and "Mr. Know-All"), and two essays.	A first-rate Maugham sampler.
THE COLD JOURNEY *Grace Zaring Stone* (Bantam: 25c)	The French and Indian attack on Redfield (Deerfield), Mass., in January 1704 and what became of the captives after they were taken to Quebec.	Fascinating, realistic recreation of history. Romance is negligible, but women characters are especially well realized.
W. C. FIELDS: HIS FOLLIES AND FORTUNES *Robert Lewis Taylor* (Bantam: 35c)	Biography of the late stage and screen star that proves his life was as bizarre and comic as any role he ever played.	Amusing, anecdote-filled picture of the past fifty years of the American entertainment world. Mr. Taylor's approach to biography resembles Gene Fowler's.
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PRAY FOR THE WANDERER *Kate O'Brien* (Penguin: 50c)	Matt Costello, successful London playwright, falls out with his actress-mistress, returns to his native Ireland to "settle down." His new love foils his plans.	Racy good talk and fine lyric style spent on an inconsequential plot.
A STREETCAR NAMED DESIRE *Tennessee Williams* (Signet: 25c)	Text of the play and motion picture about the moral and spiritual disintegration of a Southern belle who goes to visit her married sister in the "Quarter" section of New Orleans.	Well constructed, remarkably moving, deeply compassionate drama. Subject unpleasant, but a work of exciting and unusual distinction.
TALES FROM THE ARABIAN NIGHTS (Pocket: 35c)	Thirty stories of miraculous fantasy and erotic adventure from the Richard Burton translation of the Arabian classic. Critical introduction by P. H. Newby.	Fascinating expression of a tradition alien to our own.
TOMBOY *Hal Ellson* (Bantam: 25c)	The lives of a gang of juvenile delinquents, products of broken homes, in present-day New York. "Tomboy" is the teen-age girl who plans and leads a series of daring robberies. Introduction by Dr. Fredric Wertham.	More effective as a social report than as a novel.

—RAYMOND WALTERS, JR.

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The Film Forum

FESTIVAL FILMS

The Saturday Review's Guide to Selected 16mm. Sound Films

EDITOR'S NOTE: *For the documentary and experimental film there is probably no greater general distinction than inclusion at the yearly International Film Festival in Edinburgh. Unlike other film festivals which specialize in awards and prizes, Edinburgh sensibly stresses its careful selection of films, its considered programming, intelligent annotations, and well-planned presentation. Nothing in this country or continental Europe yet equals the Edinburgh festival, although the recent three-day Art Film Festival in Woodstock, New York, offers promising challenge in this respect.*

Following James Broughton's report on the 1951 Edinburgh festival [SRL *Oct. 13*], *here are brief reviews of some of the minor attractions which are currently available for 16mm. use in this country.*

CARIBBEAN. *Produced by Crown Film Unit for the British Colonial Office. Distributed by the British Information Services, 30 Rockefeller Plaza, New York 20, N. Y. (25 min.).*

This is a serious and lively picture of life in the West Indies, British Guiana, and British Honduras, delightfully accompanied by calypso music and by concise well-placed bits of spoken commentary. First there is the tourist's view of festivals and dancing, children playing, and the scenic surroundings; then the people, the way they live, and the way they work; then a resumé of their problems in health, education, and economics, and their plans to solve them for the future. The handsomeness of the people, the liveliness of their rhythms, and the gravity of the problems they face are treated with equal directness and sincerity. This is documentary in one of its most joyful moods, yet not without significance. Directed by Graham Wallace, photographed by William Chaston, edited by John Legard, and written by Ernest Eytle.

EMBRYOLOGY OF HUMAN BEHAVIOR. *Produced by the Medical Film Institute of the American Association of Medical Colleges. Distributed by the International Film Bureau, 6 North Michigan Ave., Chicago 2, Ill. (30 min., color).*

A medical interpretation of pre- and post-natal growth, emphasizing the development and use of eyes and hands. Based on work of Dr. Arnold Gesell, the full significance of the film cannot easily be grasped by lay audiences, but some interesting experiments with rings and pellets do come over very well pictorially.

EARTHQUAKE IN ECUADOR *Produced and distributed by the United Nations Film Unit, 405 East 42nd St., New York. (14 min.)*

Medical and other aid is given to this recent disaster area by a variety of U. N. agencies in what looks like a model of cooperative effort. The exceptionally fine photography is by Richard Leacock, direction by Leo Hurwitz.

LAMENT. *Produced and directed by Walter Strate. Distributed by Contemporary Films, 13 East 37th St., New York 17, N. Y. (20 min.)*

The irregular dance style of José Limón, choreography by Doris Humphrey, based on and including spoken lines from a poem of García Lorca, the body and facial poses of two assisting female dancers and declaimers, and the highly effective music of Norman Lloyd provide a plenitude of material for experiment in this one short film. A number of interesting film devices give depth to an otherwise jagged presentation — notably the bright double-exposures of a distant dancing figure over a tremendous face in soft-focus close-up, a series of dance-falls in slow-motion, and one sharp passage in which the bullfighter hero dances with Lady Death.

THE LONG HOUSE PEOPLE. *Produced by the National Film Board of Canada, and distributed by its New York office at 1270 Avenue of the Americas. (24 min., color).*

In making this film about the few remaining orthodox Iroquois of Canada, the producers were forced to restage and photograph the religious ceremonies and dances in an Ottawa theatre, and in the transition whatever spontaneity the Long House people might have had was almost lost. The major dance sequences include the Rain Dance, the Corn Dance, the False Face Ritual (boldest of the lot), and the Ceremony for a Dead Chief and Installation of the New. Color is ruddy and the studio photography is studio-ish, but there is a certain value here "for the record."

PEN POINT PERCUSSION. *Produced by the National Film Board of Canada, and distributed by its New York Office at 1270 Avenue of the Americas. (7 min.)*

A fascinating and informative little business showing the hows and whys of Norman McLaren's distinctive hand-drawn picture-and-sound films. His color film "Dots" (see *SRL* Sept. 8) is appended to the reel to show the finished effect of his techniques. Highly recommended. Produced by T. C. Daly, directed by Don Peters, photographed by Lorne Batchelor.

—CECILE STARR.

*For rentals consult the list of *SRL* Film Referral Libraries, available at 10c a copy from Film Department, Saturday Review of Literature, 25 West 45th Street, New York 19, N. Y.

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NEWS FROM NOWHERE

(*Continued from page 12*)

news coming out of the Iron Curtain countries. Pflaum criticized the wire services for "penny wisdom" and charged that "to save money" the agencies "aren't represented by reliable American newsmen."

Pflaum's charges are perfectly valid. American press coverage in Eastern Europe is a disgrace. What prompted the *Sun-Times* foreign editor's criticism was the fact that the AP, in explaining why it had missed an important story in Sofia, and turned to a foreign-operated news agency for its report, said: "American [news] agencies do not maintain full-time American . . . correspondents in several of the Iron Curtain countries because the only news ordinarily available there is that officially announced or published."

What that meant to Pflaum, and he expressed himself in no uncertain terms, was that the AP, and the other agencies, were picking up their "news" cheaply by monitoring Communist radio broadcasts from the outside. "Such penny wisdom," Pflaum wrote, "is a grave disservice to American readers and radio listeners. In the first place, there is news available in Communist lands which is not 'officially announced or published' and thus not available on Communist radios. We are entitled to this news. Our lives can depend on a correct understanding of these countries."

AP, UP, and INS countered Pflaum's charges by maintaining that the coverage job was being done as well as could be expected in light of the barriers erected by the Communist-controlled governments. That there are many difficulties involved in Iron Curtain coverage, there is no denying. By the same token U. S. news agencies put up very little fight against ouster orders.

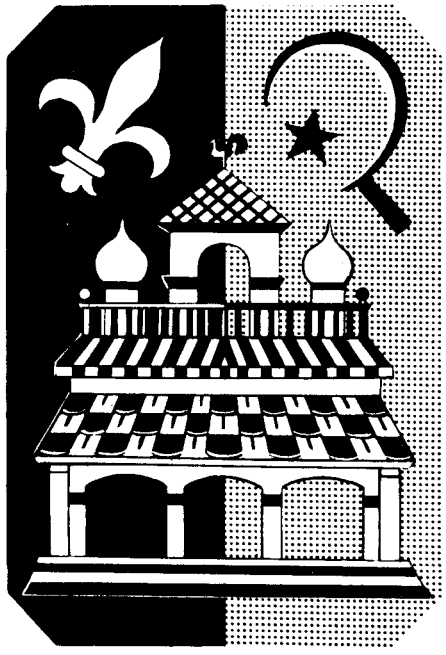
Part of this lack of fight stems from the fact that the U. S. Government itself is quite lackadaisical in backing up its newsmen. There seems to be slight appreciation on the part of the Government of the importance to this country of having press eyes and ears in all parts of the world. The State Department's weak stand in the Oatis trial is a case in point. Recent evidence that the Government is prepared to fight for press rights abroad was shown in General Ridgway's refusal to allow the cease-fire talks to proceed unless American reporters were allowed to go to Kaesong. But even this decision wasn't made until correspondents on the scene precipitated the issue, pointing out how the Reds were stealing the propaganda show by having their own photographers and journalists at the sessions. In short, there was a lack of realistic aggressiveness on the part of U. N. military commanders; it was left to the press to point up what should have been the obvious issue at stake.

Why is foreign press coverage dwindling? There are several reasons, the most important one being economic. When Pflaum writes that foreign radio-monitoring is a "cheap" way out he is putting his finger on one of the basic troubles of the foreign-correspondent industry today. Publishing costs have skyrocketed in the last decade. Paper costs have gone up 80 per cent over 1939 levels, mechanical composition costs 100 per cent. Advertising revenues have not kept the same pace. What this adds up to is that the only phase of publishing operations in which savings can be effected is the editorial one. Unfortunately, many publishers regard foreign coverage as a luxury, and thus have no qualms about cutting it back.

ANOTHER contributing factor is furnished by the American reading and listening public itself. The majority of Americans, as the type of news carried shows, prefer to be entertained—and most foreign news, by entertainment standards, is pretty heavy reading. Thus there is not the demand on the part of the public for more complete foreign coverage. And if the readers do not insist, the editors in turn do not make demands upon the news agencies.

Ben Bassett, foreign editor of the Associated Press, tells me the daily flow across his cable desk reflects the wants of his agency's clients. "The way the papers play news is responsible for the nature of the coverage." Bassett has no strong defense against the Pflaum charges that the AP is undermanned. "We face the constant problem of assigning the staff to productive areas, and reassigning as news conditions dictate. There is almost no end to places where AP staff men might be stationed."

Walter Kerr, foreign editor of the *New York Herald Tribune*, one of the few metropolitan dailies that seeks to augment its press association coverage with staffers of its own, shares the concern over poor overseas press service. "Foreign coverage is not adequate," he told me. "But it is an expensive operation which in general must be conducted by the agencies, and we must look to them for what real improvement is possible." Kerr believes the press associations should make wider use of American correspondents "and stop limping along with low-paid native reporters."



Emanuel R. Freedman, foreign news editor of *The New York Times*, which has the largest single overseas staff of any newspaper in the country, feels that the foreign coverage of the *Times* is adequate. Well he might. Of the 1,780 daily newspapers in the United States the *Times* is the only one where domestic news has to fight for space in the paper; in the other 1,779 just the opposite is true (borderline exception: *The Christian Science Monitor*). Where the breakdown in coverage occurs, in Freedman's judgment, is in the amount of foreign news that is passed on to the American public generally by local editors. "This probably reflects the editors' judgment as to the interests of their readers," he says, "but I do believe that editors very often are remiss in their duty to lead rather than to follow reader interest."

Tom Malley, assistant to the executive editor of *Newsweek*, believes the biggest factor preventing adequate coverage is the economic one. "The big papers, magazines, and press associations do not have enough correspondents," he explained to me. "The reason is budgetary. I estimate that it costs about twenty thousand dollars to keep a correspondent abroad for a year. The trend since the war is to keep the number to a minimum. Instead of keeping a correspondent anchored in remote spots to await the assassination or rebellion that might happen, all publications seem to have

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concluded that they can keep good men at a few points and fly them to trouble spots if and when a story breaks. This is economically sound, but it is the prime reason for the extreme lack of good news. And it permits little or no opportunity for the economic, business, and interpretative reporting that is essential to give a broad understanding of the less spectacular areas."

As it stands, the "less spectacular areas" that Malley refers to mean about 80 per cent of the globe. Typical of such an area is Latin America, where coverage is almost as bad as that of Eastern Europe. In South America, however, no excuse can be advanced, as in the case of Iron Curtain countries, of government interference with the flow of news (Argentina excepted). Country after country in South and Central America is without representation by full-time American journalists. Brazil, Argentina, and Mexico are the only three of them that come anywhere near having any semblance of coverage. Bad as Latin American coverage is, African is still worse. So is Asian. And Scandinavian. But important as a full flow of news may be from these areas, it pales in significance as against our desperate need for a full news spotlight on the Russians.

If one were to judge by the amount of copy appearing in magazines and newspapers about the Soviet Union one might conclude there must be at least one hundred American reporters in Moscow. Unfortunately, practically all of this copy stems from would-be experts and second guessers outside of Russia. Actually, there are only five American correspondents in the USSR: Eddy Gilmore and Thomas Whitney of AP, Henry Shapiro of the UP, Harrison Salisbury of *The New York Times*, and Andrew Steiger, who until recently represented McGraw-Hill, but who now works for the British agency Reuters and several free-lance accounts.

American companies, of course, have no control over the thinning of the foreign correspondent ranks in Russia, although in this writer's judgment not enough pressure is brought to bear by newspapers and magazines on the U. S. Government to adopt a more aggressive policy, insisting that the Soviet Union accord American newsmen the same treatment we give Russian correspondents in this country. American news agencies, magazines, and radio networks would unquestionably staff Moscow heavily if granted the right despite current economic limitations. The fact remains, however, that they cannot—and thus the restraining hand of the Russian Government combines with the other factors previously cited to make U. S. foreign news coverage totally inadequate for America's well-being and safety.

WHAT can be done about our dwindling press coverage?

The problem stems from a combination of factors: financial retrenchment, increasing foreign censorship, lack of militancy on the part of editors, and a growing indifference of readers to foreign reporting. The method of guaranteeing adequate global staffing through government subsidies is repugnant to the whole American concept of a free press. Thus the answer to the problem has to be worked out by newspapers, press associations, magazines, and radio networks themselves. Recognition that our foreign coverage has its shortcomings is the first step toward correcting the situation—since it is the popular conception that our overseas reporting is topflight.

Just as the press met the challenge in World War II and expanded the foreign news corps, and met it again more recently in Korea, there is no doubt that it will face its responsibility in any broadening military activity. As a foreign editor I am not worried about the ability of my colleagues to mobilize to meet any coverage emergency. What has me concerned is the total inadequacy of our day-to-day coverage at a time when we desperately need experienced eyes and ears in all parts of the world.

The late Will Cuppy once wrote that the only way to get a better starling was to start with the egg "and not a starling egg either." This may suggest that the intelligent approach to better overseas coverage is not to place the blame on foreign censorship, operating budgets, or reader indifference, but to point up that the press has a responsibility to fight for its news and to lead rather than to reflect reader interest.

LITERARY I.Q. ANSWERS

1. Gargantua, in "Gargantua and Pantagruel," by François Rabelais. 2. Paul Bunyan, in "Ol' Paul," by Glen Rounds. 3. Polyphemus, in "Odyssey," by Homer. 4. Lennie Small, in "Of Mice and Men," by John Steinbeck. 5. John Ridd, in "Lorna Doone," by R. D. Blackmore. 6. Ursus, in "Quo Vadis," by Henryk Sienkiewicz. 7. Giant Despair, in "The Pilgrim's Progress," by John Bunyan. 8. Clinton Cronk, in "Chad Hanna," by Walter D. Edmonds. 9. Patrick Cairns, in "The Adventure of Black Peter," by Sir Arthur Conan Doyle. 10. Jarge the Moose, in "In One Head and Out the Other," by Roger Price.

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(Continued from page 81)

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GIRL, young, college graduate, charming, invites male correspondence. Box 444-J.

OLD WORLD CHRISTMAS ON THIS CONTINENT! Combine a unique holiday celebration with skiing, fireside discussions, short language courses, music. Reasonable rates. Make reservations now for Christmas at ELAN, Vancouver Island, British Columbia, Canada.

NEED reasonable ground floor or elevator apartment, NYC. East side preferred. Sub-let considered. Box 446-J.

STAINED GLASS EFFECTS hand painted on window shades to flood your rooms with color. Box 405-J.

WOMAN WRITER wishes share her home in South. Rent $20. European preferred. Box 431-J.

GOING TO NYC? Live at one of NYC's truly great hotels. Live in luxury at budget prices . . . your choice of 7, 3-day all expense weekends from $10.43 per person, includes large twin-bedded room with private bath, breakfast in bed or in famed Palm Garden, also night club and other entertainment or sightseeing tours. Write for booklet AE, HOTEL VANDERBILT, Park Ave. at 34 St., NYC.

ORIGINAL SONGS, ditties, poems for all occasions. Surprise your guest of honor; make your invitations and your party unique with lyrics or verses written to order. PERSONAL PARODIES, P.O. BOX 750, GRAND CENTRAL STATION, NYC.

FRENCH MASTERED! Essentials in 12 intensive lessons. New technique; NYC, MUrray Hill 5-4160.

50¢ DOLLAR can be stretched by getting top-value accommodations at the BEEKMAN TOWER HOTEL, NYC, where you can combine comfort, cleanliness and convenience with economy. Excellent popular-priced restaurant and coffee shop. NYC's only hotel overlooking United Nations and East River. Fine clientele; attentive staff. Singles from $3.50 to $7, doubles from $6.50 to $12; special weekly rates. Request booklet S. BEEKMAN TOWER HOTEL, 49 St. and First Ave., NYC 17; ELdorado 5-7300.

FOR RENT: Denis Bay Plantation, St. John, Virgin Islands. 8-room house with beach terrace, 2 horses, 2 boats, caretaker. WADSWORTH, 2304 Massachusetts Avenue N. W., Washington, D.C.

PROFESSIONAL MAN with varied interests seeks feminine correspondents. Box 332-J.

LONELY, broadminded lady invites correspondence with elderly, understanding gentleman. Box 416-J.

PERSONALS

HARVARD PROFESSOR'S HOME on Cape Cod. 6 bedrooms, bath; downstairs lavatory. Furnished antiques. $200 month. P.O. Box 117, Cambridge 38, Mass.

YOUNG MAN, mature, varied interests, desires to correspond with active young lady. Box 413-J.

CREATIVE YOUNG MAN, experienced, desires position in television production or allied field. Box 414-J.

CONFUSED? Read Texas' EMANCIPATOR, an independent, forward-looking, liberal monthly. $2 yearly. 3305 West Ashby, San Antonio.

IMPORTED SCANDINAVIAN CHRISTMAS CARDS, uncommon English messages, 12, assorted, $1, postpaid. SWEDEN HOUSE GIFT SHOP, Rockford, Ill.

SONGWRITER wants lyricist. Ira Kosloff, NYC, PResident 4-2474 after 7.

RETIRED? Paint . . . for your amazement. Enjoy developing your hidden talents. Beginners—small groups and private lessons. Rapid results. LISBETH BENSON, NYC, Circle 6-0612.

TEACHER, cultural subjects, personable and mature, to invest and assume interest in private school in Connecticut. Box 438-J.

MISS, affable, bit shy, interested music, books, world events, conviviality invites male correspondence. Box 418-J.

THE SUNWISE PRESS, 899 Coast Highway, Santa Barbara, Calif., announces it will publish a limited number of manuscripts by new authors: 1951-52. Inquiries promptly answered.

AIR FORCE SERGEANT stationed Japan wishes interesting feminine correspondence. Box 421-J.

BOOKBINDING—A fascinating hobby; 30 other alluring courses. Day, evening groups. Visit, write, phone: UNIVERSAL SCHOOL OF HANDICRAFTS, 1014 Madison Ave. (78 St.). NYC, REgent 7-3860.

JOIN THE SHAW SOCIETY of England—Americans invited! Irving Fiske's pamphlet, "Bernard Shaw's Debt to William Blake," with Shaw's commentary, 10c. Free membership details. Write SHAW SOCIETY, 45 Steeplestone Close, London N. 18, England.

MODERN GAL, slightly old-fashioned, wishes correspond integrated man. Box 425-J.

INTELLIGENT, VIVACIOUS MISS, monotony-driven, challenges discriminating young executive sincerely in need of pen diversion. Box 427-J.

VACATIONS

SUDBURY INN at Lake Hortonia, Sudbury, Vt., provides best in country vacations.

GREEN SHADOWS, Old Lyme, Conn., quiet informal country life, good food, comfortable beds.

DIFFERENT VACATION for hard-earned dough. Potbellying food. Tropical island. Practically nothing to do. Send for catalogue typical INactivities. PHIL DeGRAFF, Sea Grape Island Lodge, Bokeelia, Florida.

WOODSTOCK INN, Woodstock, Vermont. Telephone 407. A pleasant, picturesque Inn with spacious accommodations. Friendly service; mouth-watering meals. Elevator. Glorious countryside. Write for full color folder. Dave Beach, Manager.

DIFFERENT VACATION? Thanksgiving in the tropics, 7 hours air from New York. Old plantation house. Reasonable Rates. CRUZANA CLUB, St. Croix, American Virgin Islands.

NAIDNI ON DUNMORE, Brandon, Vermont. Unusual simplicity, comfortable winterized house, good food, Fall fishing, beautiful walks. No planned entertainment.

MEXICO: Unique rancho guest house, Tepoztlan. Sunny, warm climate; restful. Magnificent mountains; excellent food. $35 weekly. Folder. Apartado 152, Cuernavaca.

MUSIC INN for Christmas and New Year's. Write Lenox, Mass.

MILL FARM INN, Tryon, North Carolina: delightful fall and winter home on the southern slopes of the Blue Ridge Mountains.

THANKSGIVING AT BLUEBERRY HILL! Lucullan turkey. Crystal days. Mountain splendor. RFD 3, Brandon, Vt.

GLENWOOD PLANTATION HOUSE, beautiful ancestral home of the Munsons. 70 miles west of New Orleans. Excellent accommodations; delicious Southern cuisine; gracious hospitality. Wonderful at Christmas time. Mr. and Mrs. Edward P. Munson, Glenwood Plantation House, Napoleonville, La.

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DOUBLE-CROSTIC NO. 921

Reg. U. S. Patent Office

By Elizabeth S. Kingsley

DEFINITIONS	WORDS
A. Volcanic island, N. Ryukyus, Japan, scene of fierce fighting in World War II (2 wds.).	77 17 158 28 60 176 97 128 137 7 75
B. Pertaining to a school of thought founded in Greece by Phaedo, disciple of Socrates.	16 64 134 21 112 116 86 123
C. Fire (Latin; in such a word as "will-o'-the-wisp").	78 131 5 106 113
D. Character in "David Copperfield."	33 4 69
E. Comparative study of the customs of uncivilized tribes.	119 13 121 72 111 85 146 61 144
F. A lively dance for one couple, popular in 17th and 18th centuries (Bach).	55 49 118 81 29 8 172 89
G. To stick to, as a subject (2 wds.).	169 109 80 95 140 38 50
H. Hero of Southey's poem based on Arabian mythology.	9 58 135 27 157 142 163
I. Any person that (intensive form).	115 167 43 156 143 174 15 31 130
J. One who takes the water cure.	184 56 6 152 98 173 148 45 65
K. The first woman, made out of a piece of elm (Norse myth.).	188 99 145 136 1
L. Eldest son of Aaron and Elisheba (Bib.).	82 126 150 132 87
M. Soapstone and French chalk are varieties of this mineral.	139 151 22 40

DEFINITIONS	WORDS
N. One of two brothers who led the first Germanic army against Britain (about 449 A.D.).	41 36 182 51 19 187 57
O. Current U. S. Federal Security Administrator.	114 155 168 159 74
P. Florid; exceedingly ornate.	178 122 62 110 23 138 165
Q. Filling by pressing, pounding, etc., as a trunk full of clothes.	3 83 67 180 34 103 24
R. Making a living in scanty fashion, bit by bit (2 wds.).	30 71 102 44 2 154 39 20
S. To listen to what is said in private.	129 70 53 162 105 35 12 185 37
T. A villain in "Oliver Twist."	175 46 120 181 91
U. County in Scotland in which are located Glasgow and the River Clyde.	18 14 149 179 26 76 189 10 59 171 170
V. Somewhat remote distance or future.	66 101 125 25 48 183
W. Caused to deteriorate by present use.	84 88 32 96
X. Medieval chivalric romance by Chrétien de Troyes (3 wds.).	11 177 52 42 104 127 100 73 160 94 141
Y. One who or that which is a restorer.	186 68 107 90 166 93 153
Z. Always not coarse.	54 133 108 164 79 47 117 92
Z'. Lacking force (Scot., Ir. and N. of Eng.).	124 63 147 161

DIRECTIONS

To solve this puzzle you must guess twenty-odd words, the definitions of which are given in the column headed DEFINITIONS. The letters in each word to be guessed are numbered. These numbers appear under the dashes in the column headed WORDS. There is a dash for each letter in the required word. The key letters in the squares are for convenience, indicating to which word in the definitions each letter in the diagram belongs. When you have guessed a word, fill it in on the dashes; then write each letter in the correspondingly numbered square of the puzzle diagram. When the squares are all filled in you will find (by reading from left to right) a quotation from a famous author. Read up and down the letters mean nothing. The black squares indicate ends of words; words do not necessarily end at the right side of the diagram.

When the column headed WORDS is filled in, the initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Authority for spelling and definitions is Webster's New International Dictionary (second edition).

				1 K		2 R	3 Q	4 D	5 C	6 J	7 A	8 F	9 H	10 U	11 X	12 S				
13 E	14 U	15 I	16 B		17 A		18 U	19 N	20 R	21 B	22 M	23 P		24 T	25 V	26 U				
27 H		28 A		29 F	30 R	31 I	32 W	33 D	34 Q	35 S	36 N		37 S	38 G	39 R	40 M				
41 N		42 X	43 I	44 R	45 J	46 T	47 Z	48 V	49 F	50 G	51 N		52 X	53 S	54 Z	55 F				
56 J	57 N	58 H	59 U	60 A	61 E		62 P	63 Z'	64 B		65 J	66 V	67 Q	68 Y	—	69 D				
70 S	71 R	72 E	73 X	74 O		75 A		76 U	77 A	78 C	79 Z	80 G		81 F	82 L					
83 Q	84 W	85 E		86 B		87 L	88 W	89 F	90 Y		91 T	92 Z	93 Y	94 X	95 G	96 W				
	97 A	98 J	99 K	100 X		101 V	102 R	103 Q	104 X		105 S	106 C	107 Y	108 Z	109 G					
110 P	111 E	112 B		113 C	114 O	115 I	116 B	117 Z	118 F		119 E		120 T	121 E	122 P	123 B				
124 Z'	125 V	126 L	127 X	128 A	129 S	130 I		131 C	132 L	133 Z	134 B		135 H		136 K	137 A				
138 P	139 M	140 G	141 X		142 H	143 I	144 E		145 K	146 E	147 Z'		148 J	149 U	150 L					
151 M	152 J	153 Y	154 R	155 O	156 I		157 H		158 A	159 O	160 X	161 Z'	162 S		163 H					
164 Z	165 P	166 Y	167 I	168 O	169 G	170 U		171 U	172 F	173 J	174 I		175 T	176 A	177 X					
178 P	179 U	180 Q	181 T	182 N	183 V		184 J	185 S	186 Y	187 N	188 K	189 U								

Solution of last week's Double-Crostic will be found on page 8 of this issue.

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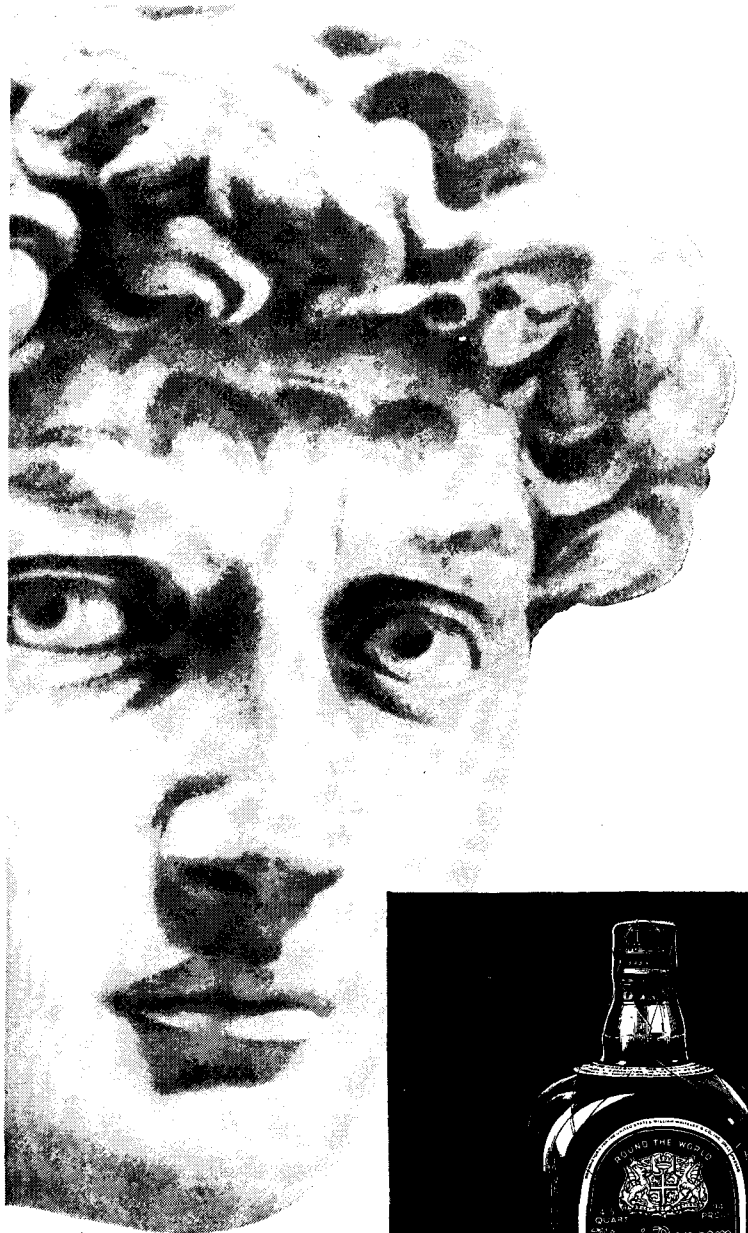

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occasionally

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